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1234**

JOE TURNER

sings kansas city jazz




SIDE TWO

WHITNEY BALLIETT

12" Single

V-15271

Freddie Mercury

A full-length photograph of Freddie Mercury standing in a white, shiny suit, pointing his right index finger towards the viewer. He is positioned on the left side of the cover, with a bright vertical light source behind him, creating a strong silhouette and highlighting the texture of his suit. The background is dark.

THE GREAT PRETENDER

EXTENDED VERSION



12" Single

V-15291



33 1/3 RPM



A Side—THE GREAT PRETENDER (Extended Version)
B Side—THE GREAT PRETENDER (7" Version)
EXERCISES IN FREE LOVE



Produced by Freddie Mercury/Mike Moran/David Richards
Recorded at Ripe Studios and The Town House Studios

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the Album

BROOKLYN
BROTHERS



SIDE 1

COME ON GIRL

278 AIRPORT

Hey Captain

NO ONE LEFT ALIVE
SOMEDAY

SIDE 2

Faster Than Aeroplanes

Why Don't You Cry About It

JULIANNE

DEEP GREEN SEA

BRAVERY I CAN'T BRAVE

Produced by Rob Simonsen

Executive Producers: Ryan O'Nan, Jason Michael Bernin & Kwesi Callison

Arranged by Ryan O'Nan, Keith Freudenberger & Rob Simonson

BROOKLYN BROTHERS are Ryan O'Neil & Michael Weston

Soaring Flight Productions in Association with TidalRock Films, Character Brigade, and Taggart Productions
along with a real record company presents An Album by Brooklyn Brothers, who originally appeared in the film
'BROOKLYN BROTHERS BEAT THE REST'

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BOARDING FLIGHT
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TIDESOCK FILM



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AV 111

Mono/Stereo
Compatible

2-23
GOODWILL
\$ 1.00

FOLLOW ME

New Testament Story Songs
by John & Amanda Ylvisaker



SIDE ONE

THE BIRTH
THE SONG OF THE STABLE BOY
JOHN, THE BAPTIZER
NICCOEMUS
WADE IN THE WATER
THE RICH YOUNG RULER

SIDE TWO

THE WATER OF LIFE
JUDAS ISCARIOT
THE VICTORY DANCE
THOMAS
PETER AND THE ANGEL
FOLLOW ME

PERSONNEL

John Ylvisaker
12 & 6 string guitar, vocal

Amanda Ylvisaker
flute, organ, vocal

Paul Palmes
percussion

Dick Hyman
piano, organ, celeste

Jay Berliner
classic & electric guitar

George Duvivier
string bass

Alvin Campbell
engineer,
Plaza Sound Studios
New York

Recorded April 4, 1968

London Office
Gloucester House
19 Choring Cross Road
London, W. C. 2, England
Tel: 01-1 639 5772





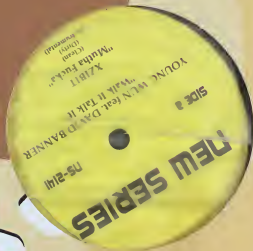
FAUX SLANG

HA HA BANG BANG
GOLDEN THROATS
CURIOUS PRUDES

HUMAN HEROES
SETTING FIRE



R&B & RAP: R&B & RAP
IND 12 STK 5.49
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RS

ROD STRONG



4 56613 41387 4

The New Player's Anthem...

S'up Ma?

also featuring the controversial bonus track
One Phone Call (the message)



PARANORMAL
ADVISORY
EXPLICIT
CONTENT

ROD STRONG

Side A

S'up Ma?

(Radio Edit) 4:13
(LP Version) 4:13
(Instrumental) 4:13

© De Lute, X. Mince, D. Proulx
Produced by Rod Strong and DJ N for High House
Entertainment, Inc. Co-Produced by David Proulx. Written by
Rod Strong. Culture performed by David Proulx. Background vocals
performed by Gabe Salazar. Recorded & mixed at Studio One
Hollywood, CA. Engineered and mixed by Gabe Salazar.
EXECUTIVE PRODUCER: DAVID DE LUTE
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Sticky Feat Ms Dynamite "Booo!"

Release date 28th May 2001

Currently the hottest track on the UK Garage underground - FFRR, Public Demand, SoulKandy and Social Circles records bring you lucky B**stards the superb house mixes.

The remix is supplied by **Audio Drive** who are **David James** of **Mr Dj** "Always" fame and **Martijn Ten Velden**.

Having already been given the **Razor Cut of the week** approval by the **Sharp Boys** along with clubs plays from **Alister Whitehead** I'm sure this monster remix is gonna rock for you to.

Use, Abuse, Review but most of all **PLAY IT!**

Name

Club:

Reaction:

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AMIR

Featuring The Smash Single "Slipped On Da Ice" Produced and Mixed By:

DJ Quik

From His Debut Album

COMING 2003



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The Debut Project From

CRASH

Featuring "Raven" and "Street Cats"

Also Includes HIDDEN BONUS TRACK:

"Umm Ahh"

ANTU-1000

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2000 JMW-018

MISFORTUNES OF A MAN

CRASH

"CLEAN"

Side A

1. Raven (4:18)
2. Street Cats (4:11)
3. Let's Dance (3:10)

Side B

1. What Yall Wanna Do (3:30)
2. My Vida Loca (3:09)
3. Feelin Me (4:18)

Side C

1. Best Believe (3:33)
2. It's Hot (4:13)
3. Yall Cats (3:47)

Side D

1. I'm Feeling It (Featuring Lil Sneek) (3:41)
2. Interlude (1:17)
3. Misfortunes Of A Man (3:38)
4. Once In A Life (Featuring Deuce Bendgeez) (4:18)

Executive Producer: Joe Marrone



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G-140*

ERI... HERE!

STEREO



wfb



...many millions of years has the sun stood in the heaven? But it never... I died down until yesterday upon the kindiment of so much energy and power

WE WENT THERE!

4-258

Narrated by
JOHN GIELGUD
Song sung by
GEORGE HOWE

Readings selected by Patrick Garland. Music composed by Carl Davis. Lyrics by George Howe
Devised by Carl Davis. Record Produced by Mike Lander



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Can't get there, no one's ever been there, see the world from here
... hard to build a better land

WE WERE HAPPY THERE!

Narrated by

JOHN GIELGUD

Songs sung by

GEORGE HOWE



Readings selected by Patrick Garland Music composed by Carl Davis Lyrics by George Howe

Devised by Carl Davis Record Produced by Mike Leander

I am in a sense the step-father of 'We Were Happy There' since it has been written by two performers in my play, 'Forty Years On' and on themes suggested by it. 'Forty Years On' is set in a run-down public school, Albion House, a loose metaphor of England today. The traditionalist headmaster is retiring, to be replaced by a more progressive figure. To mark his retirement, staff and boys put on a play which looks back with mockery and affection to the period 1900-1940 as seen through the eyes of an upper-class couple during the Second World War. Their memories range over the matchless lawns of Edwardian England, the loneliness of the night nursery; they recall the Lost Generation of the First War, Bloomsbury, Chamberlain and Munich. And throughout, their memories are shot through with the hopes and expectations engendered by the 1939-45 War. Some of these themes find direct echoes in 'We Were Happy There' for both are in a sense about memory, the past as seen through the eyes of different generations.

What I had not bargained for in writing the play was the attitude of the twenty or so boys who were to take part in it. The period 1900-1940 is for me a matter of heresy, and knowledge gained from books; it is only when we emerge from the Second War that remembered fact and personal recollection takes over. It came as something of a shock for me to find that this was not the case for these sixteen and seventeen year old boys. For them, for George Howe writing about it, the Second War is as remote as the First is for me. 'What happened in 1939?' said one boy, 'was it the General Strike?' 'This

Krupps place we bombed, was it a restaurant?'

If the boys in the play were remote in time from its events, Carl Davis, who wrote the music for 'Forty Years On' was remote by upbringing. He is an American, brought up in East Flatbush, Brooklyn, which is about as remote as you can get from the smooth and sacred lawns of the Edwardian era. Not his the remembered terrors of the night nursery or the lingering regrets for an imperial past. And very different from the collaborator he found for himself in the cast, George Howe . . . public schoolboy, house captain, captain of games, Greyfriars at its best. Their involvement in the play, combined with their separate detachment from its point of view come out in this record, for which Carl Davis wrote the music, George Howe the words.

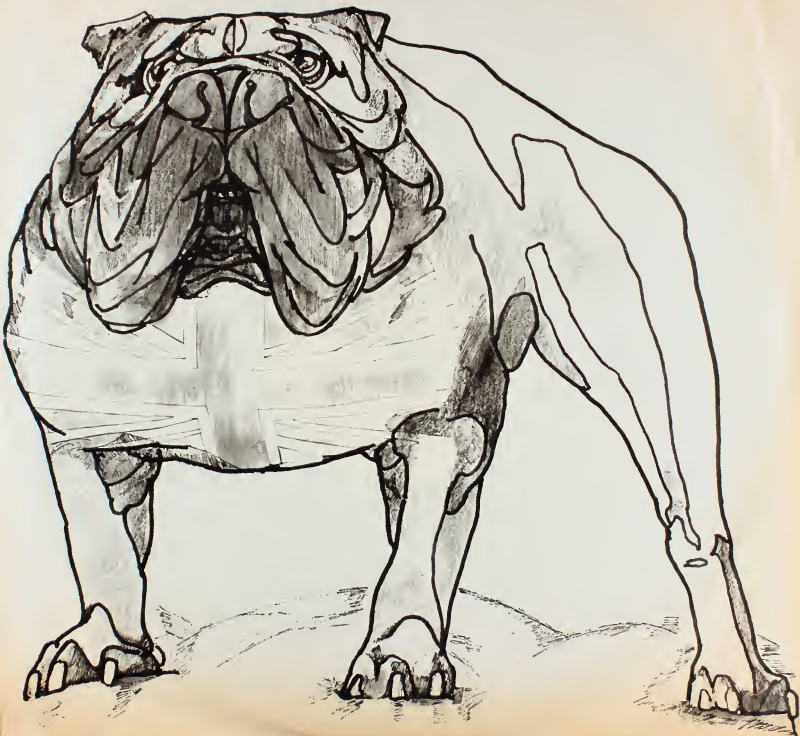
The beginnings of the title song I first heard on the huge draughty stage of the Palace Theatre, Manchester, where we had opened for a pre-London run in September, 1968. It was a dismal time; the play was going badly, the audiences were thin and unappreciative and we were rehearsing pretty well all the time. In the all too few intervals from rehearsals, some of the boys began to put together the lyrics of the song which became 'We Were Happy There'. This title song was a truly co-operative effort, with lines contributed by odd boys who drifted in from rehearsals, snatches tried out by different combinations of voices, while Carl Davis improvised music on the organ accompanied by the strange group of instruments available in the cast, guitar, flute and horn, and the final version of the lyrics battered out in the Tea Centre, Oxford Road. For me, this song, which is about

nostalgia, has already acquired a nostalgia of its own, utterly remote from the events it talks about . . . souvenir of a time which in experience was gloomy and depressing but in retrospect seems fruitful, rich and happy.

The songs are linked by readings taken from various sources and spoken by Sir John Gielgud. There is no fixed relationship between song and reading: the one is sometimes an ironical comment on the other. An account of the Empire on the occasion of Queen Victoria's Diamond Jubilee is followed by Come Sail With Me, a breezy farewell to imperial ambitions. Extracts from Julian Grenfell's letters from the front, rejoicing in the war introduces The Lost Generation, a song about the dead of the First War, of which he was to be one. In 'Spain' a couple daydream on a Spanish beach today knowing nothing of the Civil War which agitated their parents thirty years before.

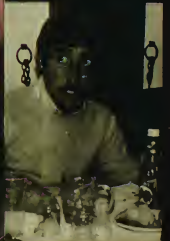
War is one of the recurring themes of the record, but not the symbol of Vietnam but war as we have known it in Europe; the First War, futile and romantic therefore, the Second, a very painful war and near enough in time to be remote in imagination. War, and also patriotism, a patriotism which ranges from 'the mightiest and most beneficial Empire ever known in the annals of mankind' and Julian Grenfell's belief in 'the Old Flag and the Mother Country, the Heavy Brigade and the Thin Red Line' to that sceptical and limited patriotism which survived the Second War only to be turned into that tawdry parody we have today, when red, white and blue is a nice way of decorating a tea caddy and a Union Jack is only a paper bag.

ALAN BENNETT.



MANOLO GALVAN

ESPERANDO EL AMANECER



MANOLO GALVAN / "ESPERANDO EL AMANECER"

Cara A

MI LUNA
3'07"

EL VIEJO PESCADOR
2'15"

PRIMER AMOR
3'20"

NIÑO DEL AÑO 2.000
3'52"

SE ME HA CANSADO EL ALMA
3'42"

Arreglos de cuerda: Lulo Cobos
Autores: J. I. Galván / M. Galván

Recorded in Spain by Hispavox, S.A.

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Also available on 8 track tapes

Cara B

NOCHE TRANSPARENTE
2'59"

NIÑA QUE CON 15 AÑOS...
2'54"

PIYAYO
3'02"

QUIERO CANTARTE MUJER
2'47"

TU ERES MI MOMENTO
3'49"



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PERALES**
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conocerme

FRONTO
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JOSE LUIS PERALES
-POR SI QUIERES CONOCERME-

Cara A

SI... 3'34"

SI QUIERES ENCONTRARME 4'05"

CANCION PARA UN PASTOR (a Julián) 3'03"

YO QUIERO SER 4'02"

EL DIA QUE TENGA UNA CASA 2'40"

Cara B

PODRE OLVIDAR 4'43"

ROSALI 2'59"

EL LABRADOR 3'10"

EL TORERILLO 3'10"

QUISIERA DECIR TU NOMBRE 4'32"

Temas compuestos por José Luis Perales

Arreglos: Juanito Márquez

Recorded in Spain by Hispavox, S.A.

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BEHIND
THE
BALL **8**

**BABY-FACE
WILLETTE**

for brant

BABY-FACE WILLETTE

BEHIND THE 8 BALL

IN ALL FAIRNESS to potential buyers of this new album by *Baby-Face Willette*, BEHIND THE 8 BALL, it should be stated that this critic is partial to jazz organists and jazz pianists. But that very partiality tends to make me far more critical in evaluations of performances or albums by artists in those two fields.

Artists in both the aforementioned categories tend to be (if you'll pardon the over used expression) a dime-a-dozen. During my years of affiliation with show biz, I dare say I've heard literally hundreds of jazz organists, ranging from the nationally known 'name' artists to the average run-of-the-mill cocktail lounge entertainer. In far too many instances, there is such a sameness of technique it is virtually impossible to distinguish one from the other, and I frankly confess I would hate to be subjected to the blindfold test that is sometimes applied to cigarette or wine sampling.

Such, I am happy to report, is not the case with *Baby-Face Willette's* playing. In fact, to be candid, this album could be summed up in three words:

It has SOUL!

To most jazz fans and record collectors such a summation is enough and they know exactly what I mean. But to less knowledgeable or new record buyers, I might use other words which would be more readily understandable. Such as—It's groovy—It swings—It has toe-tapping rhythm. Call it 'instant' rhythm reaction if you like. Or (tho it's somewhat dated by now what with the Frig, the Jerk, et cetera), I could say it has Twistin' rhythm. But however one puts it, it all boils down to ope summation and that simply is that *Baby-Face Willette* is an extraordinarily gifted jazz organist. So fine that one can almost SEE his footwork on the organ while listening to this album. Even more remarkable, tho, is the 'strumming' technique that is peculiarly *Willette's* own. He does not hold or pound a note or chord as do so many jazz organists today.

BEHIND THE 8 BALL is *Willette's* second album on the ARGO label and to me, it is a distinct improvement over his first. That's saying something! On this album he has kept Ben White on guitar and now has Jerry Donavon on drums.

Willette kicks off this album on Side 1 with the title tune, a fairly brief number, and then swings into the lengthy "Song of the Universe." Third track is a truly swinging version of "Amen," a popular number which is bound to bring instantaneous rhythmic reaction from listeners. Guest artist Gene Burge takes a fine solo on this, the only tune on which he appears. *Baby-Face* concludes with an especially fine version of "Tacos Joe".

On Side 2, *Willette* comes on strong with "Roll 'Em Pete" and immediately gives way to some fine guitar by White. So excellent is *Willette's* aforementioned 'strumming' technique that at times it is almost impossible to tell whether one is hearing *Willette* or White; each complements the other so effectively that it is a perfect blend. Many of the passages in "Roll 'Em Pete" strike me as a complete give and take, back and forth affair between *Willette* and White with Donavon's drum supplying perfect rhythm.

In the second number, "Just A Closer Walk", *Willette* offers more concrete proof (if such is needed) of the relationship between the so-called church gospel and modern jazz. For "Just A Closer Walk" is indeed a jazz version of that well-known church hymn. But before you label that sacrilegious, let me hasten to add that *Willette's* talent and jazz interpretation gives it the clasp-hands-and-sway rhythm that was always basically in this beautiful tune, proving

Off The Record

Side 1

	Time
BEHIND THE 8 BALL (Roosevelt Willette: Arc Music Corp.—BMI)	2:20
SONG OF THE UNIVERSE (Roosevelt Willette: Arc Music Corp.—BMI)	7:03
AMEN (Arr. Roosevelt Willette: Arc Music Corp.—BMI)	2:32
TACOS JOE (Bennie White: Discus Music Corp.—BMI)	3:12

Side 2

	Time
ROLL 'EM PETE (Pete Johnson, Joe Turner: Leeds Music—ASCAP)	2:57
JUST A CLOSER WALK (Arr. Roosevelt Willette: Arc Music Corp.—BMI)	6:55
ST. JAMES INFIRMARY (Joe Primrose: Mills Music Inc.—ASCAP)	2:22
SINNIN' SAM (Nesbitt Hooper: Jo-Art Music—ASCAP)	4:25

Recorded at: Ter Mar Recording Studio, Chicago, Ill., on Nov. 30, 1964.

Personnel: BABY-FACE WILLETTE, organ; BEN WHITE, guitar; JEROLD DONAVON, drums; GENE BARGE, alto saxophone ("Amen" only).

Engineer: Ron Malo

Produced by: Esmond Edwards

Cover photo and design by: Don Bronstein

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again the undeniable affinity between gospels and jazz. Other organists have attempted this demonstration but none has shown the evolution quite so strikingly as has *Willette* in this particular number.

BEHIND THE 8 BALL is an album I would wholeheartedly recommend you add to your collection. Also would I recommend to some of the fine jazz spots in San Francisco (certainly a jazz-orientated city) that they give serious thought to booking *Baby-Face Willette* and his group in this city in the near future.

—GENE ROBERTSON

"On The Beam"

SAN FRANCISCO SUN REPORTER

SONNY BOY/ SONNY ROLLINS

prestige

PR 7207



SONNY BOY SONNY ROLLINS

SONNY ROLLINS, tenor saxophone
KENNY DREW, piano
MAX ROACH, drums
GEORGE MORROW, bass
KENNY DORHAM, trumpet (B1)
WADE LEGGE, piano (B1)

SIDE A

1. EE-AH
2. B. QUICK
3. B. SWIFT

SIDE B

1. THE HOUSE I LIVE IN
2. SONNY BOY

Perhaps none of this should have anything to do with Sonny, for he is living in private life, and has taken the one action which, in New York, can most effectively secure privacy: he has had his telephone removed. But he has, at various times, been sufficiently disturbed by what was being said about him to attempt to set the record straight. One such attempt was a statement he made to *Down Beat*, and which appeared in that magazine's issue for June 9, 1960: "I am at present engaged in numerous pursuits, the most pressing of which are my writing and composing. These endeavors are demanding of the greater portion of my time, concentration, and energies. They will best be brought to fruition by my maintaining a certain amount of seclusion and divorcing myself as much as possible from my professional career during this period."

That statement happens to be a quite accurate summation of his activities and his reasons for them, but apparently the public at large refused to believe him, for the stories continued. Perhaps the reason Sonny gave was just too simple and obvious for anyone to believe it. And probably, another factor enters into the disbelief, however far below the surface. He could be making money. Why doesn't he want to make money?

And of course, he could be. When he returns to professional life, which he plans to do shortly, there can be little doubt that he will be able to work in almost any club he chooses. For the fact remains and this is the essential fact underlying all the public concern about his absence and his activities — that Sonny is one of the most important, inventive jazz musicians of our time, the first important tenor voice of the fifties who was not derived from the West

Coast school, founder of an entire school of tenor saxophone playing who gave musical birth to scores of imitators.

One evening this summer, I had occasion to go to Sonny's home to see him. He was a warm and gracious host, quite willing to put up with my personal invasion of his privacy and answer my questions. In the course of our conversation, he recalled two songs he had recorded for Prestige which had never been released. Bob Weinstock saving them for a Sonny Rollins memorial album? He wanted to know. And then, as is his way, he considered that perhaps the unreleased masters would have more value as a memorial album, and if Prestige wanted to save them, he understood.

The next time I saw Bob Weinstock, president of Prestige, I told him about the masters and my conversation with Sonny. There was no proposed memorial album, what had happened had a far simple explanation. The two tunes had been recorded at sessions from which the other material played had been of sufficient length to make complete albums. They had been saved to include with other material. But then came Sonny's retirement, and there was no more material forthcoming. As other musicians signed with Prestige, recording activity began to center around them, and the two songs were forgotten.

A search through the files uncovered them in a box of tape anonymously marked EXTRAS. The box contained other, somewhat less startling treasures, which will probably be released eventually. To prevent phonetics from avid collectors, I might add that the box contained no Buddy Bolden cylinders. They were played immediately, for any Sonny Rollins performance is an event. And of course, it was decided that they should be released. But then the problem arose, what to do with them? Obviously, two tracks, even though they are extended performances, do not constitute a twelve inch LP. But, as in many cases, the problem had its own solution.

The track which gave this set its title, *Sonny Boy*, was recorded at the session which produced a previous Rollins album, *Tour de Force*. As Ira Gitler commented on the notes to that LP, "At Sonny's request, Earl Coleman was on hand to sing two very romantic numbers." It was felt, after the release of the album, that the two vocals detracted from the overall feeling of the set. Therefore, it was decided to retain the three instrumentals which had appeared on the album, and add the two new discovies.

These, and *Sonny Boy*, were recorded with a rhythm section of Kenny Drew, piano, George Morrow bass, and Max Roach, drums. Sonny had been in the Brown-

Roach Quintet with Max and Morrow, and Kenny Drew had played on his first album as a leader. *EE-AH*, a blues, is one of the finest examples of Sonny's ability to make a solo hang together for several choruses. In this case, he uses a repeated three-note figure as a base. *B. Quick* and *B. Swift* are both lightning-fast improvisations on the chord sequences of standards.

When *Sonny Boy* was recorded at this session, Rollins probably was not even think of the implicit pun. He is one of the most notable of the players who "knew the old songs", and has a particular fondness for some of the numbers that Al Jolson made famous. He has recorded others in the past, and undoubtedly I know enough of them to do an entire Jolson LP. If he were to do so, and I think it's an excellent idea, there would be no gimmicky attached, and he would once again, as he has done so many times before, introduce fresh material into the jazz repertory that no one else would have thought of doing, but which would seem, after he had recorded them, like the most natural tunes in the world to play.

The remaining "rediscovered" track was recorded at the session which produced the album *Sonny Rollins Plays for Bird* (Prestige 7095). Roach and Morrow are on this, too, as well as Kenny Dorham, trumpet, and Wade Legge, piano. At the time of this date the five men comprised the Max Roach Quintet.

The House I Live In was featured in a brilliant short movie on the subject of racial understanding which starred Frank Sinatra, who was an outspoken partisan of the ideals, and with his deep concern for words, as well as music, it is safe to say that he made this recording as much for the lyric content as the music. Perhaps the song would have achieved wider popularity if more people had heard it done this way. Sonny proves that it is possible to be serious and sincere without being pompous or solemn. Kenny Dorham is limited to a short trumpet call at the beginning, and a short shared bit with Sonny at the end which shows again Sonny's talent, rare in a jazz musician, for knowing how to end a performance effectively.

Good as it is to have these two new examples of Sonny Rollins' art, it is even better to know that he plans to return soon to public musical life. When he does, from all reports, he will be able to echo the words of the man who wrote *Sonny Boy* and made it famous: "You ain't heard nothin' yet."

Notes: Joe Goldberg
 Supervision: Bob Weinstock
 Recording and remastering:
 Rudy Van Gelder
 The House I Live In Recorded
 October 5, 1956
 All other selections Recorded
 December 7, 1956

East of Suez

CELEBRITY
RECORDS



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of
the Middle East

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East of Suez



SIDE ONE

TEMPTACIOUS
WHIRLING SANDS
JAZZ OF ARABY
CHIFTI
HORA

SIDE TWO

OWO SOLO (Anwar Hussan)
HASAPKO BOLERO
ANWAR HUSSON'S RHAPSODY
INTERNATIONAL DANCE
COSMOPOLITAN

Here is the music of a land of mystery; a land where one cannot say where truth ends and fantasy begins. Here is music from EAST OF SUEZ, reflecting the emotions of a people whose civilization dates back before the recording of history.

This is the music of the Middle East is presented for you by Nasir Eddin both vocally and instrumentally. This is music that expresses the sensual languidness of the desert heat mixed with cool breezes from the Mediterranean Sea.

While listening to this music, one can trace the entangled myriad of varied emotions that exist in the lands EAST OF SUEZ. The glory of the Pharoas, the fantasy of the Arabian Nights, the beauty of the desert at sunset, the cruelty of the slave market, and the excitement of the harem, are all here for your enjoyment.

CELEBRITY'S "TRUE STEREO" IS THE FINEST QUALITY STEREOGRAPHIC RECORD AVAILABLE

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Love



STEREO
DD-101

DAVE DUNBAR

Our Lord has made this all possible. I'm hoping everyone who listens to this album will be lifted up in Jesus' name. The Lord Said; "That in the last days, I'm going to pour out my spirit on every person," praise the Lord!

Jesus is in the life changing business. He wants to change your life, give you joy, fill you with his love, and give you that peace that passes all understanding.

My special thanks to my Mom and Dad (Hazel and Leon Dunbar) for their love and understanding during their son's lost years.

And thank you Lord for Calvary, because of your grace I will live forever.

I Love You and Jesus Loves You,

Dave

P.S. Special thanks to all my friends, the musicians and singers (voices) for your beautiful help.

Thanks,

Dave

SIDE ONE

1. STAND BY ME 2:39
(Arr. Dave Dunbar)
2. LET ME BE THERE 2:40
(John Rostill/Al Gallico Music Co.)
3. TAKE MY HAND PRECIOUS LORD 2:24
(Dorsey/Hill & Range/BMI)
4. HELP ME 2:28
(Larry Gatlin/Silverline Music, Inc.)
5. IN THE GARDEN 3:31
(Miles)

SIDE TWO

1. WAITIN' THE DAY 2:42
(D. Dunbar/Little Angel/BMI)
2. HE TOUCHES ME 2:37
(Gaither/Gaither Music)
3. HOW GREAT THOU ART 2:25
(Stuart K. Hine)
4. BLESSED ASSURANCE 3:35
(Crosby/Knapp/P.D.)
5. WHO AM I 2:43
(Rusty Goodman/Journey Music)

Producers—Kenley Walker
Recorded at: A & T S/D 1986, Nashville
Engineering—Gary Baggs, Leo T.
Cover Photo—Bill Gelin

Music—Chister French
Drums—Leo Taylor, Carmen Lambarda
Rhythm Guitar—Kenney Walker
Lead Guitar—Hoyt Robinson

Vocals—Kenney Walker
Gary Baggs
Denny Bell
Doug Bell
Gary Baggs

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1. I'M SPLIT
2. DARK CLOUDS

SIDE B

1. COUNTING BACKWARDS
2. THINGS WE SHOULDN'T DO

ADAM GARRASH: VOCA, SGLTR
DAVE PETERSEN: VOCA/SGLTR
MIKE HENDERSON: BASS/VOCA/S
LOG VOLTA: ELECTRIC PIANO/ORGAN/VOCA/S
BRIAN NEWELL: DRUMS

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MASTERED AT PINKIE CAT MASTERING

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EXCEPT COUNTING BACKWARDS BY ADAM GARRASH & DAVE PETERSEN
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JUST TO BE CLOSE TO YOU***—Commodores

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LUCY††††—Commodores

GIRL, I THINK THE WORLD ABOUT YOU***—Commodores

Co-Writer: Thomas McClary

Co-Publisher: Macawrite Music/(ASCAP)

Produced by **JAMES ANTHONY CARMICHAEL & COMMODORES**

Produced by* **LIONEL RICHIE.

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AMOR SINCERO
MI AMIGA Y SU PATO

MERENGUE MIX 3

BAILANDO
PINTA LABIO
NO ME DEJES NUNCA
BUSCAME

MERENGUE MIX 4

A MILLON
TE VOY HACER LLORAR
YO TENGO UN NEGRO
HAZME OLVIDARLA

**MERENGUE
MIX**

16 EXITOS DE MERENGUES

SANTO DOMINGO ALL STAR BAND

Lado A

MERENGUE MIX 1

MIS 20 AÑOS
SAPE PA'ALLA
AY QUE SOLEDAD
SI TÈ VAS

MERENGUE MIX 2

YO QUE TE AME
ADOLESCENTE
AMOR SINCERO
MI AMIGA Y SU PATO

Lado B

MERENGUE MIX 3

BAILANDO
PINTA LABIO
NO ME DEJES NUNCA
BUSCAME

MERENGUE MIX 4

A MILLON
TE VOY HACER LLORAR
YO TENGO UN NEGRO
HAZME OLYIDARLA

MERENGUE
MIX



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COPLAND

Symphony No. 3

**Danzón cubano
El Salón México**

**DALLAS SYMPHONY
ORCHESTRA
Eduardo Mata**



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Symphony No. 3

Danzón cubano

El Salón México

DALLAS SYMPHONY ORCHESTRA

Eduardo Mata

A search through the catalog of Aaron Copland's works reveals the lack of a "Symphony No. 1" and a "Symphony No. 2." The composition that Copland considered his first in the form was the infamous *Symphony for Organ and Orchestra* of 1924, a piece about which the conductor Walter Damrosch said, "If a young man at the age of 24 can write a symphony like that, in five years he will be ready to commit murder." Damrosch was (thankfully) wrong, but the Organ Symphony does remain one of the most challenging works in Copland's output. Much the same may be said of Copland's second work in the genre, the 15 minute *Short Symphony* (1933). Both of these symphonic efforts show Copland as a serious composer in the most modern idiom of the age, an idiom which, despite the excellent quality of the music, listeners found difficult to accept. It was during the mid-1930s that Copland started to search for a manner that would be both closer to the American roots and more accessible to a wide audience. Appalachian Spring, *Billy the Kid*, Rodeo, Lincoln Portrait and other works from the early 1940s are evidence that he found it.

Copland's Third Symphony (1944-1946) brings together the two complementary strands of his musical personality, the abstract style of the earlier symphonies dominates the first and third movements, folk song and New England and Quaker hymnody the second and fourth. Though he quoted no actual folk tunes in this score, much of the work's thematic material resembles the traditional songs that were so liberally incorporated into the ballets of the preceding years. Copland's "American style" is characterized by its wide spaced intervals, the banefulness of its themes, the clarity, purposeful quality of its harmony, the open local optimism and simple sincerity of its expression. These sounds though they grew from the very native soil. The finale, based on the famous fanfare for the Common Man of 1942, is a virtual summary of the music of his influential "American" period. Copland's Third Symphony is a work which Sergeoussevitch, paraphrasing the inscription on Beethoven's

"For this listener, the finest thing on the program—indeed, one of the finest things heard all summer—was the Copland Third Symphony. It is always a satisfaction to hear an important American work at Ravinia. This is one of the most important, and Mata presented it in a manner that made you wonder if it didn't really deserve to be played as often as the Bruckner and Mahler symphonies. This was a moving and exciting statement of a score any American can view with pride."

—Robert C. Marsh, reviewing a performance by Eduardo Mata and the Cleveland Orchestra at Ravinia, July 21, 1983

Misa Solomons, called "The greatest American symphony—it goes from the heart to the heart."

"Other tourists will pull out their thespians to show you what a country sound like. But a composer wants to show you what a country sound like. As may be gathered from these words of his, Aaron Copland was no ordinary tourist when he went to Mexico in 1932. He was easily impressed by the sun-warmed pleasures of the country, and most especially by the manner in which music seemed to be such an integral part of everyday life. Copland was just at that time coming to an awareness that he wanted to create a style characterized by what he called "imposed simplicity," a kind of music which could be easily enjoyed by a large audience. His trip to Mexico, with its exposure to a variety of local and popular music, proved to be an important element in forging the musical language of such later masterpieces as *Billy the Kid*, *Appalachian Spring*, *Rodeo*, and the Third Symphony.

Copland described his inspiration for *El Salón México*:

"Perhaps my piece might never have been written if I hadn't been for the existence of the 'Salón México.' I remember reading about it for the first time in a standard guide book: 'Hark! Ten nightclubs for the people! (sic), Grand Cuban Orchestra. There halls: one for people dressed in your way, one for people dressed in overalls but, and one for the people! When I got there, I also found a sign on the wall which said: 'Please don't throw lighted cigarette butts on the floor so the ladies don't burn their feet!'"

"It wasn't the music that I heard there, or the dances, that attracted me so much as the feeling of the place. In some inconspicuous way, while talking to those crowded halls, one really felt a live contact with the Mexican people—the electric sense one sometimes gets in all places, of suddenly knowing the people's mood—their humanity, their separate rhythms, their dignity and unique charm.... At any rate, I soon found myself looking for suitable folk material for *El Salón México*. Most of my tunes were taken from an unpublished title collection called *Canciones Mexicanas* gathered together and published by Frances Tost. An American resident in the capital, for my part, I adopted a form which is a kind of modified polka, in which the Mexican themes and their exuberance are sometimes metrically mixed for the sake of conciseness and coherence."

In the early months of 1941, when it was becoming apparent that the United States would be directly touched by the worsening conditions in Europe and Asia, a determined effort was made to strengthen the country's relations with its neighbors, and Aaron Copland was sent as a cultural ambassador by the Coordinator of Inter-American Relations on a good will tour of Latin American nations. It was in Havana that he found the inspiration for what became the *Danzón* cubano. Recalled the composer, "The popular Cuban dance style known as *danzón* has a very special character. It is a stately dance, quite different from the rumba, congo and tango, and one that fulfills a

function rather similar to that of the waltz or our own music, providing contrast to some of the more animated dances. The *danzón* is not the familiar hectic, flirty and rhythmically complicated type of Cuban dance. It is a more elegant and court and a very precise, its dance music goes. The dance itself seemed especially amusing to me because it has a touch of unconscious grotesquery, as if it were an impression of 'high life' as seen through the eyes of the popular layer—elegance perceived by the envious."

The original, two-part version of *Danzón* cubano was written for a New York concert in 1942 marking the 20th anniversary of the League of Composers, and premiered, under the title *Birthday Party* (On Cuban Themes), by Copland and Leonard Bernstein on December 17th in Town Hall. The score was orchestrated in 1944.

—Richard Rodda

Hailed in the early 1970s as "a future master conductor," Eduardo Mata has, through a series of impressive conducting achievements, become one of the leading postmodern personalities of his generation. The distinguished critic Robert C. Marsh, writing in the *Chicago Times*, responded for Mata a career as significant as Pórti's, noting Mata's "secure control over the ensemble, clear ideas of each of the works in terms of style and structure, and that most important gift, the power to lift up musicians and make them offer their best."

Mata has been Music Director of the Dallas Symphony Orchestra since 1977 and recently took that organization on an ambitious and highly successful tour of Europe's capitals. Since 1974 he has also made regular conducting appearances with the London Symphony Orchestra during its standard concert season and on tours. His guest appearances on the Continent have included engagements with the Berlin Philharmonie, the Hamburg, Stuttgart, Frankfurt and Baden-Baden Radio Orchestras, La Scala, Rome Radio and many others. In 1981 Mata made his first appearance with the Philadelphia Orchestra, its conducting that year. In 1984 he was named as Carnegie Hall's first Music Director. He is also a familiar and welcome guest conductor with the orchestras of Chicago, Boston, Cleveland, Pittsburgh, Detroit, Atlanta and many others.

Born in Mexico City, Eduardo Mata began to conduct professionally at the age of 15 while studying with Carlos Chavez and Juan Carlos in the National Conservatory of Music. In 1944 he was resident at Tanglewood, working with Eric Leinsdorf and Gunther Schuller. Mata's first official conducting post was that of Music Director of the Guadalajara Symphony Orchestra which he assumed at the age of 22. From 1946 to 1975 he was Music Director and Conductor of the Orquesta Filarmónica de la National University of Mexico City. From 1974 through the 1977-78 season he served as Principal Conductor of the Phoenix Symphony Orchestra.

Mata is a small composer with symphonic music, chamber works, ballets, vocal music, and films created directly for the stage medium to his credit. The recipient of the highest awards his own country Mexico has bestowed, he has also been nominated for U.S. Grammy Awards for his recordings.

Side One
(15:18)

El Salón México (1946)
Danzón cubano (1942)

Symphony No. 3 (beginning)
P16A includes with sample expression

Side Two
(16:00)

Symphony No. 3 (conclusion)
El Andarón que alegró (1942)
El Paso delaberto (1942)

Recording Producer: MARK AUBERT/DONNA ANDREZEN
Engineering: EUTE RECORDING, INC., NYC
Art Director: Craig Pomeroy
Cover Illustration: Edvard Abram
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79 People
all Brooklyn music people

all songs recorded at
Aki Reed Studio

all songs written and arranged by
Toby Meuda

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are you ready for this?

**JACKIE
DE SHANNON**

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including:

I CAN MAKE IT WITH YOU
WINDOWS AND DOORS • CALL ME
YOU DON'T HAVE TO SAY YOU LOVE ME
WILL YOU LOVE ME TOMORROW
ARE YOU READY FOR THIS



JACKIE DE SHANNON

are you ready for this?

She can go from the soul feeling of a song like *I Can Make It With You*, which was appropriately referred to as "dangerous" at the session, to the lilting *Call Me*. This is our girl Jackie, in my opinion one of the top girl singers around. Her singing is a gas and so are her recording sessions. In fact, a Jackie De Shannon recording session is really an event. It's a time when many of her close friends get together and listen to her achieve great results, many of which are on the first take. □ People enjoy being around Jackie because she has an aliveness. An aliveness which soon results in energetic discussions and an interchange of ideas and various means of expression. She possesses an excitement which is truly stimulating. □ Jackie is always aware and sensitive to things around her. She has an inquiring mind and wants to constantly find new means of expression both in her singing and in her writing. She also has the ability to give each word its fullest meaning. If the song is sad, there won't be any doubt in your mind. If she sings of the world in general, you'll get the message. This is a quality which separates a true singer from the many who pass through. This is the talent that is Jackie De Shannon.

The Real Don Steele KHJ Radio Los Angeles

Jackie with: (left to right)—The Real Don Steele, The "Dangerous" D.J. of LA, Bud Dan, Sales & Promotion Manager, World Pacific Records (also husband & friend) Calvin Carter, Producer of hits/Sue Cameron, National Columnist and Photographer/Richard Oliver, Writer and Photographer



SIDE ONE

**I CAN MAKE IT WITH YOU
MUSIC AND MEMORIES
WILL YOU LOVE ME TOMORROW
ARE YOU READY FOR THIS*
TO BE MYSELF
LOVE IS LEADING ME***



SIDE TWO

WINDOWS AND DOORS
YOU DON'T HAVE TO SAY YOU LOVE ME
(IO CHE NON VIVO (SENZA TE))
SO LONG JOHNNY**
TO WAIT FOR LOVE
CALL ME
FIND ME LOVE***

Producer: CALVIN CARTER / Arrangers: ARTHUR WRIGHT & MIKE RUBINI* / Engineers: BRUCE BOTNICK, DINO LAPPAS & LANKY LINSTROT

Art Direction: WOODY DOWNWARD / Cover Photography: PETER WHORF / Backliner Photography: SUE CAMERON /

** Produced by Bert Bacharach & Hal David, Conducted by Bert Bacharach

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FIRMLY INTO THEIR **80s POCKET**,
THIS CHAPTER STILL CONTAINS ALL
THE **G-E HALLMARKS: WIGGED OUT**
SYNTHS, **ODDLY GLAMMY VOX**, AND
HAZY GUITARS — ALL FROM A **TRUE**
ALIEN PERSPECTIVE. IF MAJESTICALLY
PSYCHED-OUT POWER-POP TUNES
FROM THE BIZARRO WORLD IS YOUR BAG,
YOUR CUP NOW RUNNETH OVER.

GEORGE
EDWARDS
GROUP
CHAPTER II

This album is dedicated to the memory of CARL MCKELLIPS and MIKE NOMAK, may they rest in peace. Special Effects. We couldn't have created this LP without the harmony thanks of a Detroit, MI, and San Diego, CA, Wingpan studio. San Diego, CA, the Wingspan studio, Los Angeles, CA, and San Diego, CA, the Wingspan studio.

GEORGE MCKELLIPS, Synth Keyboard, Drums, Percussion, Acoustic Guitar, Bass, Special Effects. Special Effects. We couldn't have created this LP without the harmony thanks of a Detroit, MI, and San Diego, CA, Wingpan studio. San Diego, CA, the Wingspan studio, Los Angeles, CA, and San Diego, CA, the Wingspan studio.

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THE 8TH CIRCUS
MORNING LIGHT
DOES IT FEEL ALRIGHT?
WEEPING ROCK
MY LOVE
WHO STOLE MY BRAIN?
HOW MANY WAYS?
SHE WAS ALL
WONDERFUL CHILD
THE VOICE
WERE WE ALL SO YOUNG?
THE CHILDREN SING

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Me*



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A ROW TO THE BIG NAME BANDS - Richard Maltby salutes the great dance bands with fresh yet familiar versions of their most famous hits. *It's About Us*, *Offbeat Jamb*, 8 others. CAL-526

Tex Beneke Orch.



Stardust

STARDUST - Tex Beneke, long a mainstay of the Capitol Motor Band, leads his group play 14 of the right music for dancing or easy listening. *Golden Days*, *Foxes of Stars*, *Super Music*, 7 others. CAL-513



THE THREE SUNS AT THE CANDLELIGHT CAFE

AT THE CANDLELIGHT CAFE - The guitar, accordion and organ of The Three Suns play 14 of the right music for dancing or easy listening. *Golden Days*, *Foxes of Stars*, *Super Music*, 7 others. CAL-513

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PERRY COMO SINGS JUST FOR YOU - P.C. at his most personable is backed by the orchestra of Hugo Winterhalter. *My Heart Goes On*, *My Heart Goes On*, *My Heart Goes On*, *My Heart Goes On*. CAL-440



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DINAH SHORE LENA HORNE NBC'S CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET - Lower Basin Street and Lena Horne share the singing and twanging shores with happy backing from NBC's Chamber Music Society of Lower Basin Street. 12 jazz classics. CAL-321



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LET'S DANCE! WAYNE KING and his Orch. - Let's dancing in a collection made for your dance party. *Wayne King*, *Wayne King*, *Wayne King*, *Wayne King*. CAL-371



ARTIE SHAW SHOWS SHAW TUNES - Artie Shaw, long a mainstay of the Capitol Motor Band, leads his group play 14 of the right music for dancing or easy listening. *Golden Days*, *Foxes of Stars*, *Super Music*, 7 others. CAL-513



THE MAGIC TOUCH Hugo Winterhalter - Hugo Winterhalter's music has distinctive melody for a dozen breathtaking tunes. *Orchestra* and *chorus* play 14 of the right music for dancing or easy listening. *Golden Days*, *Foxes of Stars*, *Super Music*, 7 others. CAL-379



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moods for girl and boy

Harry Carney and his orchestra

moods for girl and boy

Harry Carney and His Orchestra

Shakespeare had something to say concerning virtually all of our moods, but on those of particular relevance to girl and boy the Bard was never at a loss. In "Twelfth Night," Shakespeare has Malvolio suggest: "If music be the food of love, play on!" This advice may well have been transmitted through the years to that urbane Bostonian named Harry Howell Carney, who herein conducts his orchestra in an album of music which upholds Shakespeare's dictum, music that is the food of love.

In mood music such as this, the mood must first be established firmly and then maintained. With the Carney orchestra the mood for girl and boy is dreamy (but not dreary), celestial (but not cloying), sophisticated (but not soporific). The mood, if truth be told, is generally supplied by the girl and boy themselves — but Carney's music complements that mood, gives it substance and meaning. Discussions of romance to one side, the music of the Harry Carney orchestra is interesting to hear for a variety of

other reasons. To begin with, this is music in the Duke Ellington tradition — smooth and beguiling. The reason is evident, for Carney has spent virtually all of his career as a professional musician under the Ellington banner, contributing immeasurably to the Ellington sound and the tradition it nurtured. Although Carney has played the clarinet, alto saxophone and bass clarinet, it is as a bass saxophonist that he is best known and this is the instrument he plays on this album. Two of the selections, "We're in Love Again" and "Chalmeu" are Carney originals, a third — "I got It Bad and That Ain't Good" — is by Ellington himself, while Billy Strayhorn, another veteran of the Ellington band, contributed the remarkably durable "Take the A Train."

Another interesting aspect to these selections is the blend of Carney's husky, virile baritone saxophone sound and the full string section — all of this combining to provide a memorable mood for girl and boy.

The tunes are:

I DON'T STAND A GHOST OF A CHANCE WITH YOU

TAKE THE A TRAIN

WE'RE IN LOVE AGAIN

CHALMEU

MOONLIGHT ON THE GANGES

IT HAD TO BE YOU

FANTASY

I GOT IT BAD AND THAT AIN'T GOOD

Verve

A PANORAMIC TRUE

HIGH FIDELITY RECORD

MAG V 2032

POTPOURRI OF JAZZ



A POTPOURRI OF JAZZ

Charlie Parker Flip Phillips Oscar Peterson Teddy Wilson

George Wallington Machito's Orchestra JATP All-Stars

In this sampling of some of the best that's available anywhere in the jazz field several different styles are in evidence. It is intentional, of course, since this album may serve two purposes—first, it might well be an ideal introduction to the listener who hasn't encountered too much jazz (or the right kind of jazz or anything misnamed as jazz) in the past and would like to get on the right path; second, it's a fine representative selection for the veteran jazz buff who might find something worthwhile he's overlooked before. It's a contrasting display here in this potpourri; there's the vigorously swinging piano of Oscar Peterson in varied moods, Machito's Latin-type jazz, the calm grace of the Teddy Wilson piano, the roaring spirit of Charlie Parker, the soaring saxophone of Flip Phillips, the imaginative piano wanderings of George Wallington. This is as it should be, of course, since jazz has many variants—and only a few are included here since it would require many more volumes to embrace all that makes up jazz.

Who are the artists represented here? To begin with, there's the Canadian-born piano star, Oscar Peterson, the winner of many magazine polls. Teddy Wilson, who is from Austin, Texas, is the onetime member of the Benny Goodman organization who is now frequently heard on radio and TV and has taught at Juilliard. George Wallington, who was born in Italy but raised in New York, is a highly rated modernist both as a pianist and as a composer. Machito (whose real name is Frank Grillo) was raised in Cuba and was one of the first to utilize the Afro-Cuban ideas in jazz. Flip Phillips has for the last decade been one of the stars of the touring jazz at the Philharmonic unit and one of the ranking tenor saxophonists in jazz. The late Charlie "Yardbird" Parker was rated one of the dominant influences in the abrupt changes that jazz underwent in the early 1940s and also one of the most strikingly imaginative of all the alto saxophonists.

To those who are exploring into the exciting field of jazz for the first time—happy hunting! And for the others, shake hands with some old friends.

The tunes are:

ROUGH RIDIN' — *The Oscar Peterson Quartet*

WHAT'S NEW — *The Oscar Peterson Duo*

TANGA CARAVAN } *Machito's Orchestra, Flip Phillips, Soloist*

JAM SESSION FOR A DANCER — *JATP All-Stars*

NO NOISE — *Machito's Orchestra, Charlie Parker and Flip Phillips, Soloists*

OH, LADY BE GOOD — *Teddy Wilson*

THOROUGHLY WITHOUT RESERVATION } *The George Wallington Trio*

FLYING HOME } *Machito's Orchestra, Flip Phillips, Soloist*
BUCABU }

SOMEBODY NEW



THE SPIRITS OF

S O M E B O D Y N E W

SIDE ONE

1. SOMEBODY NEW/2:27
(R. Smith)
2. THIS MORNING AT 9:00/2:10
(R. Yarborough)
3. WHEN THE ROSES BLOOM AGAIN/3:30
(Traditional)
4. HELEN/2:13
5. HOW MOUNTAIN GIRLS CAN LOVE/2:15
(Traditional)
6. RAWHIDE/2:06
(B. Monroe)

SIDE TWO

1. NOW SHE'S GONE/2:20
(L. Frasel)
2. WHEN I WENT WALKIN'/2:24
(S. Eager)
3. RAINBOW TOMORROW/3:10
(Traditional)
4. COLUMBUS STOCKADE BLUES/2:15
(Traditional)
5. PREACHIN', PRAYIN', SINGIN'/2:00
6. MY LITTLE GIRL/1:35
(Traditional)

JOHN HENSLEY—Guitar and Lead Vocal
ROBIN SMITH—Bass and Lead Vocal

KEITH KUPP—Banjo and Baritone Vocal
SCOTT "STICK" EAGER—Mandolin and Tenor Vocal

DAVE LIGHTCAP—Fiddle and Some Kind of Vocal

Recorded at: DIMENSION FIVE STUDIO, WOMELSDORF, PA.

Engineer: JOHN HEFFELFINGER
Cover Layout: R. SMITH

Master Mixing: R. SMITH—K. KUPP
Recorded on: FEB. 11-12, 1981

SOMEBODY NEW written and arranged by: R. SMITH—K. KUPP
WHEN I WENT WALKIN' written by: S. EAGER
All Other Songs Arranged by: THE SPIRITS OF BLUEGRASS

In the old days, Bluegrass bands were formed around one lead singer or a brother act with the other band members playing what and when they were told to play. The "Spirits" have set out to change that tradition and have done quite well at doing just that. Each member of the group is of equal importance and supplies an equal part to the overall group sound. This sound is very pleasing to say the least.

John Hensley, the originator of the group, originally comes from Sumpter, S. Carolina but now lives in Robeson, Pa. John has a very strong traditional Bluegrass lead voice which fits the basic style of music the "Spirits" are firmly noted to. In the early days of the group, John played mandolin. Due to personnel changes, he is now playing rhythm guitar.

Robin Smith, the only other original member of the group, comes from West Lawn, Pa. He also sings lead but with a mellow or more progressive style. Playing bass for the group, he supplies the foundation on which the band's music is formed.

David Lightcap, the next newest member, comes from Harpers Ferry, W. Virginia. Dave handles most of the comedy for the "Spirits" with show stopping antics and crazy songs done in a way only Dave can do. He plays fiddle for the group also in a way that only Dave can do!

Keith Kupp, from Akron, Pa., is the banjo player and baritone singer. He plays a traditional Scruggs style but with drive and a smooth flow that is unsurpassed by the so called "best" in the business. Keith is also a very impressive baritone singer as well and the group's harmony owes much to his vocal capabilities.

Scott "Stick" Eager, the group's newest member, comes from Denver, Pa. Stick plays mandolin in a way that words cannot explain. His playing is versatile and inventive and has an exciting jazzy flavor that doesn't lose its drive or punch. He also does a fine job of tenor singer which gives the group a full, smooth sound.

Most of the songs on this album are traditional but have been rearranged by the "Spirits" to fit their style. Two of the songs are original, the title song "Somebody New" written by Keith and Robin and "When I Went Walkin'" written by Stick.

The Songs selected for this album are some of the most requested songs at personal appearances so they put them all together and here it is.

JIMMIE "A"
WICO RADIO
SALISBURY, MD.

B L U E G R A S S



The Sinners

Drunk on the Lord's Day

Side A: Don't Think
I Don't Want To Be Your Lover
Under the Smoky Sky

Side B: I Need You
Invisible Man
I Should Have Known
Whoa Whoa Whoa



Tracks 2, 4, 5, 6 written by Paul Dellevigne. Tracks 1, 3, 7, written by Daniel Creskoff.
Mixed by Andrew McConnell, Produced by Matt Bokovoy.

All songs arranged by the Sinners.

The Sinners were Paul Dellevigne, Daniel Creskoff, Dave Lorenz, Andy McConnell.

Variation #1 (front cover), Variation #6 (back cover) by Richard Campbell.

Dedicated to Rick D., who always had our backs.

Mastered by Garrett Haines at Treelady Studios, Pittsburgh PA.



**MODERN
PEASANT
RECORDS**

MPR-013





Side 1:

1. King Cobra
(Trim Street) Indie Music-ASCAP 6:00
2. Don't You Worry 'bout a Thing
(Brenda Wonder) Jobete/Black Bull-ASCAP 6:30
3. Spinn
(Chick Corea) Litha Music-ASCAP 7:02

Side 2:

1. Jazzman
(King Palmer) Colgems Music-ASCAP 4:30
2. Lake Taco
(Andy Lerman) Capricorn Music-ASCAP 4:01
3. Come Rein or Come Shine
(Harcar-Arten) A.M. Music/
Chappel Music-ASCAP 6:38
4. Toothless Grin
(John LaBarbera) Grease Enterprises-ASCAP 4:20

Woody Herman—clarinet, alto sax, soprano sax, vocals
Tom Porrello—lead trumpet
(“Come Rein,” “” and “Toothless Grin” only)
Dave Stahl—lead trumpet and flugelhorn
(other five selections)
Nelson Matt, Buddy Powers, Dennis Dotson,
Bill Byrne—trumpets and flugelhorns
Jim Pugh—lead trombone
Dale Kirkland—trombone
Vaughn Wiester—bass trombone
Frank Tibert—lead tenor sax, flute, bassoon
Gary Anderson—tenor sax, flute
Gregory Herbert—tenor sax, piccolo, flute
John Chlawski—baritone sax
Andy Lowery—electric piano
Ron Paley—electric bass
Jeff Brillinger—drums
Kenneth Nash—percussion.

Arrangements:

“Come Rein or Come Shine”—Bill Stapleton
“Toothless Grin”—John LaBarbera
All others—Gary Anderson

Solo sequence:

“King Cobra”—trombone (Jim Pugh); soprano (Woody Herman); piano; percussion.
“Don’t You Worry ‘bout a Thing”—flute (Gary Anderson, Gregory Herbert).
“Spinn”—bassoon; flute (Herbert); piano; flugelhorn (Dennis Dotson); percussion; drums.
“Jazzman”—vocal, soprano (Woody); tenor (Herbert).
“Come Rein or Come Shine”—alto (Woody); flugelhorn (Dotson).
“Toothless Grin”—clarinet (Woody); tenor (Herbert); piano.

Produced by Woody Herman
and Jack Tracy

Recording and remix engineer—Jim Stern
Assistant recording engineer and
mastering—David Turner

Recorded Jan. 7-8, 1976, remixed, and
mastered at Fantasy Studios, Berkeley, Ca.
Kenneth Nash plays Palma cymbals and gongs.

Art direction—Phil Carroll
Cover photo—Phil Bray
Liner photo—Terry Lees
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Tenth and Parker
Berkeley, Ca. 94710

CHARLIE DANIELS
UNEASY RIDER



Funky Junky
Big Man
Why Can't People
Revelations
Uneasy Rider
Midnight Lady
Somebody Loves You
No Place To Go

Produced by Charlie Daniels for Don Rubin Productions
This album consists of material previously released under the title "Honey In The Rock."

And don't miss these other great Charlie Daniels albums:

THE CHARLIE DANIELS BAND
FIRE ON THE MOUNTAIN

Includes:
The South Is A Goodn' Day To Ride
Brown Mountain Special/Lone Mountain Country/The
Catahulpa Valley/In The Heart Of The South



PE 34345

The Charlie Daniels Band
Night Rider

Includes:
Funky Junky/Thunderhill/Johnny John Stone
Green Grass/Carolina/Willie Nelson



PE 34402

The Charlie Daniels Band
Saddle Tramp

Includes:
Days On The Range/Don't Leave This World
Without Me/Just A Cowboy and Mountain Man/Walk
On My Own/Don't Leave This World Without Me



PE 34150

THE CHARLIE DANIELS
BAND
HIGH LONESOME

Includes:
City Streets/Lone Mountain
High Noon/Don't Leave This World Without Me
Someday My Heart Will Be Found/With The Cowboy



PE 34377

the voice of

SARAH VAUGHAN

Leslie

Sarah Vaughan

A new Sarah Vaughn recording is great news to the tremendous public who love her. For others who hear her for the first time it will be the start of a new "love". When one comes under the spell of Sarah Vaughn there's no breaking away. Her voice, her style and her personality make her one of the most outstanding singers today. When you hear her you want to hear more and more. There's no limit to her appeal, for she covers a complete range to satisfy many tastes, from slow ballad to jump-tune, of music-lovers everywhere.

Old songs and new songs reach a new high level when Sarah Vaughn is the artist. Always in complete command of her material she adds unique touches to enhance everything she sings.

Back in 1944 when she was a vocalist with Billy Eckstine's orchestra, the wonderful timbre of the voice and her unique approach were already evident.

Sarah Vaughn's interest in music dates back to when she was seven. The little girl showed a talent for the piano and sang in a church choir. She was born on March 27, 1924 in Newark, New Jersey. Her mother and father recognized that their child had a special gift, and they encouraged her from the start. Her first big break came when she won an amateur contest at the Apollo Theater in New York. This led to her association with Billy Eckstine.

From the very beginning Sarah Vaughn showed an amazing musical ear for harmonic change, a rare

degree of musical know-how almost unknown in popular female singers.

Miss Vaughn cut her first record on New Year's Eve, 1944. Still relatively unknown she was paid \$50.

By 1946 the story was different. Sarah Vaughn was no longer an "unknown." She began working in better night clubs and soon gained acceptance as a top-notch singer. By 1949 Sarah Vaughn was getting support from other stars, mainly in radio and television. Her career launched she then toured across the sea in England and France where her international fame became a reality. In the United States she became a major attraction and a household name among music enthusiasts.

Sarah Vaughn brought a new dimension to popular singing. Combining a rich beautifully controlled tone, with a keen sense of chord structure she is able to change or inflect the melody as an instrument might. She can be coy and she can also show a great sense of sophistication.

Miss Vaughn is equally at home with a large orchestra or a small jazz combo. With her ability to put-over a jump tune or a ballad, Sarah Vaughn is truly everything.

This recording again demonstrates the genius of Sarah Vaughn. Some of the tunes you'll recognize as old favorites; others will be new to you. Whatever the case with Sarah Vaughn at the helm you're sure to love them all.

LISTEN AS SARAH VAUGHN SINGS:

- "The One I Love Belongs To Somebody Else"
- "Love Me Or Leave Me"
- "A Hundred Years From Today"
- "Penthouse Serenade"
- "Everything I Have Is Yours"
- "Lover Man"
- "I'm Through With Love"
- "Don't Worry 'Bout Me"
- "September Song"
- "Gentleman Friend"
- "I Feel So Smoochie"
- "Trouble Is A Man"

This recording has been mastered on the finest equipment available in order to recreate the wide dimensional sound of the original music. **CAUTION:** Remember to play a **STEREOPHONIC** recording only on phonographs equipped for stereo. However, the sound quality of a **MONOPHONIC** recording will be greatly enhanced when played upon stereophonic playback equipment.

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DYNAMIC A NEW
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SARAH VAUGHAN MONUMENTAL
DYNAMIC HIGH FIDELITY
DREAMY





SARAH VAUGHAN/DREAMY

ARRANGED AND CONDUCTED BY JIMMY JONES

SIDE A: DREAMY / HANDS ACROSS THE TABLE / THE MORE I SEE YOU / I'LL BE SEEING YOU / STAR EYES / YOU'VE CHANGED **SIDE B:** TREES / WHY WAS I BORN / MY IDEAL / CRAZY HE CALLS ME / STORMY WEATHER / MOON OVER MIAMI

"DREAMY" is that point where dim reality meets the awakened fantasy... the moment when you can leave the cold, solid ground of worldly care to turn and tread lightly on air! "DREAMY" is that ethereal place where lovers dwell. It is also, as this album so strikingly acclaim, the very special province of the incomparable Sarah Vaughan. For her first Roulette album, Sarah Vaughan has joined forces with arranger Jimmy Jones and probably some of the best musicians in the recording field to offer exquisite interpretations of twelve superb songs. There is the featured, softly muted and highly distinctive warmth of the Harry 'Sweets' Edison trumpet, the lush string backdrop and the change of tempo to a light, rhythmic jazz flavor. There is the imaginative, always sensitive approach to melodic structure as well as lyric content of each song. Every etched groove of this collection is in the Sarah Vaughan tradition. It's what we have come to expect from this rich, jazz-rooted, thrilling voice, and as is her wont, she doesn't let us down. She again conveys her keen sense of control... her vibrant timbre... her amazing vibrato and her deep emotional involvement with every word of every song. Most of all, Sarah again conveys her total and active musicianship. This is Sarah Vaughan, who, perhaps better than any vocalist singing today, can make any given time at any given place seem like that moment the poets call... "DREAMY!"

ILLUSTRATION: WILLIAM ROOFMANN

PRINTED IN U.S.A.

Meet Lou Joby



Shadow of your smile
On a clear day
Going out of my head
Spanish flea
Watch maker
Make someone happy
The song is you
The lady's in love with you
I'm in love



Personnel and Instrumentation:

TRUMPET

Andy Mondo

TROMBONE

Joe Aldi

TENOR SAX

Frank Philburn

ALTO SAX

Herb Lorson

BARITONE SAX

Charles Librizzi

PIANO

Billy McCumber

BASS

Pete Rogers
Marty Poley

DRUMS

Lou Scalerio

RECORDING ENGINEER

Eddie Ventura

PHOTOGRAPHY

John Geryok

ALBUM DESIGN

Gene Etrore



LOU TOBY . . . Artist . . . Arranger . . . Producer . . .

This entire album was arranged, conducted, recorded, and produced by Lou Toby, unquestionably one of today's most remarkable musical talents. Flexible, in that he can *play or arrange* in almost any "bag". He can play with ease in any well known society band and turn right around and play off the deep end of the 'Jazz' bag. He can arrange for teen voices with a rock beat — and at the snap of a finger sit down and turn out a lush arrangement with strings, horns and choir. Today he is in great demand as an arranger and composer for T.V. Commercials. Pictured above with Lou Toby is Eddie Ventura of VanTone Sound Studios in West Orange, New Jersey. Eddie, a close friend and associate of Lou Toby's is fast becoming recognized as a leading recording engineer.

Sano Corporation takes great pride in presenting Lou Toby in one of his many musical styles, in which he freely improvises on the SanoVox Organ.

SANOVox ORGAN

The SanoVox organ is one of the newest and most exciting solid state electronic instruments to be presented to the music world. Completely electronic with printed circuitry, it is played through a Sano Solid State Sound System. No other portable electronic organ can produce as many exciting and untiring musical effects. The SanoVox organ combines two 16' voice colors, with four individual 8' and two 4' voice colors. These voice colors combined with variations on Vibrato and Percussion, plus five separate Bass controls, add up to an unbelievable variety of voice colors.



I have chosen the title 'The Brotherhood of Man' because brotherhood is a basic pre-requisite to any act of worship in the Jewish and Christian traditions. The constant message of the prophets was that God rejected religious rites divorced from a social life of active concern for one's brother in need. And Christ Himself reminded us that if we come to the altar and there remember that anything separates us from our brothers, we should go first to be reconciled to our brothers, and only then return to the altar.

Music really ought to be a bridge of unity and understanding between brothers of different cultures. Oddly enough, however, music at present often puts us in danger of violating the precept of brotherhood. In an attempt to satisfy what seems to be the divergent needs of classicists, folkists and jazzists, we are in effect setting up cultural apartheid. More and more we are saying, for example, 'Let those who want folk music have their own liturgy,' or 'Let teenagers have their own liturgy.' I would agree that in some circumstances this may be an immediate necessity, but I cannot agree that it could ever be a long-range ideal goal.

The churches have put themselves on the side of racial and social integration, considering it a moral imperative. Yet the sin of cultural segregation and intolerance has been permitted to exist in these very churches. The logical question is whether lovers of the popular, the classical, the folk, the jazz can endure one another's tastes, can love and associate with one another. Can we pass up the temptation to solve cultural tensions by a facile recourse to cultural apartheid? If the command to love can require that I be willing to be present to my neighbor of different color or nationality, can it not also require that I be willing to be present to my neighbor of a different cultural background?

I believe that cultural integration is as much a moral imperative as racial integration. Separate but equal facilities are neither possible nor desirable. And if an integrated cultural situation is not immediately comfortable, or even if it is a painful process, we ought to remember that love will always require some sacrifice.

But while cultural integration will require sacrifice, the positive benefits will be much greater than the initial costs. It will make possible greater variety, whereas the musical climate in most churches is now terribly monotonous; and it will stimulate originality through the interplay of these various forms previously (and needlessly) considered incompatible.

In music, as in the divorce courts, incompatibility is most frequently revealed to be intolerance—and intolerance should be intolerable in churches that claim to be based on love.

Thus, in 'The Brotherhood of Man,' many cultural elements are incorporated and integrated. I began with music of American Negro churches, but did not stop there; there is the influence of Gregorian chant and elements of jazz and modern popular music. A Vietnamese priest told me the music would appeal to his people because of its strong doses of pentatonic scale; and I have also been told that the 'Sanctus' sounds Jewish.

In the accompaniment, I have tried to encourage a variety of possibilities including classical chamber orchestration, modern jazz, and solo piano or organ. In each case, I ask only that the meaning of the piece be kept in mind, that the words be assigned more importance than the notation. I have tried to make the notation fit as closely as possible the natural rhythms and inflections of speech, but where the notation is either too exact or not exact enough to convey what I had in mind, the interpreter is expected to bend the notes to fit the subtle requirements of speech while at the same time preserving the very definite rhythmic patterns of each piece."

Clarence Jos. Rivers

SCAREHO



THE INTERNATIONAL BROTHERHOOD OF MUDMEN

SIDE A

**MUDMEN
RITA
CALL NOW
STABBING YOU
WASHY WASHY
POSER
HIPSTER**



SIDE B

**LOCK AND LOAD
RUN
GUN
SOBER STRIPPERS
CUNT LIKE YOU
MASTURBATING
(WITH MIKEY WILD)
(RECORDED BY K.HILEY)**

MUD MAN

noun\plural\mud-men\

1: Those who would fuck dirt just to make mud

2: A wing man who has no problem taking the uglier of the pair

3: One who goes for the easy lay and doesnt let looks interfere

**Scareho is:
Fran Frank Francis- Vox
Antman- Guitar
Skinny Jonny- Bass
Bitter Mike- Drums**

**scareho choir: Mack Rebble*guns*Wyatt,
Joey*chest*Mitchell,Alyssa Blair**



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AFTER
YOUR
BITCH



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Scareho of Philadelphia

IN THE BEST OF MEMORY AND EFFORT WE WOULD LIKE TO GIVE RESPECTS AND HONORS TO THE FOLLOWING PEOPLE, BANDS AND SUCH WITH GREAT HONOR AND PRAISE
TO ANY WE MAY HAVE FORGOTTENTHERES ALWAYS NEXT TIME

former and honorary members:Adam "anallizer" Heatherington,Christian McCloskey,Troy "Tax"Warlow,Fishdown Jim Gehring,Draw the Hippys,
Al Davlen,Howard Blackman Rio/Tatto, Tyler Egras,David Brown, Mikea Okum,Brad Upms,Jack "Bubblys" & "Mac
Johny Gilmore,Talon Demarco,Scott Lawler,Al Bennis,KING GARY

Scarshe Choir.....Hack,Joy"chest" Mitchell,Rob"Guns" Wyatt,Alyssa Blair,

Bands.....World Famous Grasspace Brothers,"wino crap",Dead meat,nacktle,bad luck 13,bubbly ayez dog boys,s.p.a.n.t.,Samsara,the Claw
ajp tradition,blassed muters,lve not on evil,Path 2 Glory,Guns on the Run,yd,lvs chamsa vel 5,Jacks/Patal Rage,Leon and Rascal Int'l/IIRON
den of germs,Bugcherry,bandario,dad garber babies,real ugly,Drexy BAKMOND,s magic brains,sons of liberty,Handsome Pans,The Black Hawks
Jump Ship,the Plastic Enters,Bugz Daddys,Bruhd Scarz,Sammy and Fang,Raar Admbal,
YDI,Milky Wild,Toothless George,Ladder Devils,the Minor Times,the Hooters,the Parcs,the Uprites,Savage Samwlich
Good Humor,the Dark Lords of Stonehurst,Trip 66,Raps Rides,Pennsylvania Connection,Black Biker,Blow Ship,Burnt Honor/Officer Blug
Public disturbance nancy,the Paramedics,BOBBY Ebs and Genesida RIP,the Dvras,condemned by hatred,fuck face,
UMIN,Clince of Bhit,Ross Raff and the Band that never was,Tony Tahrit and Ultravioleance,the Watched Ones,Stray Bullate,Acid Finger,Cisco Jeaters
the Bad/Vibes,WeRafter,chant to win,Beast Infection,Buddy System,Man,man,man and cats
Charles and the Murder Junkies,ray,Erin and Napoli,Ears and Precious,Christian and Rebekah AKA "Bitchy",Dave Fox,Moody and Black Vulture
Clamfright,NICU,Roy Grady,Urban Liquid Stars,Rit,Smut,Good Humor/Walt loops/muligan stanz where shora
the Hold,Needles Jones and the Technophobes,Havellina,Urban Liquid Stars,Rit,Acid of Saguils

People places and things.....Jay Goldberg for giving us our first show,Arak Victor and Crap Records,Joe Fitz for knowing how to shine shit,Christina Tarron,Leslie Jeffries,
Was"LeeLa"Jong,Jon Reimer,Jamie Krest,David Rich,Hillman,Famous Frank Santonastasi,Steve Thierl,Orion and Tavi Landau,Gleaners Posses,Jen/Jen,Tora,Alegria,Steve
Sabrina Iorio,Janja Jessie Hottel,Gracie Mistis,Rob and Leslie Fusco,Josh and Luchmannt fenzies,Kiki Demarco and the Ital Clin,Shannon and Olivia
Charles and baby dearest,Kathale ray,Erin and Napoli,Ears and Precious,Christian and Rebekah AKA "Bitchy",Dave Fox,Moody and Black Vulture
Frank C. Guariglia,Matt Cobra,Matt Kiser,Haley Bush Kelly,Joe Green,Mike Shreds and Georgia,Ella,Jesse,Zake,Brad,Lucas,Yoni,Alyssa Blair
Young Blimon,Dan Decriele,Sean & Noel,Tony-Bob-Suzy-Zellay,Honda C&B M,Julious,Joy Elmpara,Jen Bowles,Jess Marino and space 2033
and the Noes,Joe the Albino and Ange Present,Codycoray parkers,Johnny Heller Dirty,Memo Thompson,Oldie City Tattoo,Paul and Studio One
Kurt,Ruben & the Foks,the Tykers of Silverlake,Kenny/Conrad and All Night construction,Justin and Claudia Hallman,Josh and American Saints,Jenn Lifetoot
Gorden/James/Rafalapa Records and crew,Grag,Mika Hana and Sleazy E,Starling,the Nelligans and Onells of Farmoy Ira,Marcus Shapard
Wyd Studios,sam and Apex Studios,Andrew Devannia,Kris Murphy and Southern Crossings Perv,John Yorlio,two stratty patty guns,Pipi and the Villa
Christie and the Mporat Glim,Ama Delous,Joy Mahoney and the Shovelers,crow,Nims Nagle,Cookie and the old midtown dmar crew,Cat,Melissa and Hunter
Caitlin and Kelly,a.s.the big radhaadede kite,Courtney215,ClubRock,Jarry Adlington,Tas Tatarsi,Scott"Pesto"Griffin,Mikea Stevea,Tamara Salas
Brutl Panda,Rob and CrashSam,Bomom,Jag and the Santic Rave 10/31,Howard and Cadillac Tattoo,Josaphina and the yellow rust bucket
BrutkRechal,com,Manny and family 0 the 8th and montrose frank stand,Fag Harzog,Robbie Namum,John Bati and Coors Lita Auto,Kyle Fitzpatrick
Elizabeth Heltorin and Dave Wyndorf for bossy movie suggestions,Michael Fisher,Jim and Jackie Fisher,El Bar,John Kunsharger,Grissand,Pids
Jessa and Ann McIntyre,Dennis "cheers" vya 77,Fred Lancello,Wyld Studios,joe and frank brown/connies Hecar,Ritchale and South Philly Tattoe
Tommy"Guns" Stevens,Club ROCK,Mika Rap and the Vetranss of the Mosh Wars,Fred Knopp-Canadian Tom Knapuachas,Austin & Amy,Bob and Joes AUTO Clinic
L.I.Frank and the Philly Alads posse,Jack and Nolan Polution,Kevyn Riality,Ray,Paid Delicou,Trip & Zlatas,Steveo/Jenn,Hack,Dave,Nilo
Jimmy "Foolies" Barnes and twin-bird Reynolds,Garabach Al Pastor,Taco-Dennis and Vira Seven,Seven,Mixxy Mumbles,Brukar,Greg,Meghan and Hassan Aggression
The Pearl r.i.p. and the Bomers Point Crew,Jim"poppy"Divins,Scott Kincada,Mika Smack,Larry the Kid,Joy Jay,Alley and IEO,Robert Pompatti
Rob&Racha Wyatt,Mike Hook,South Philly Hippies Dave and Gana-c,Chris Hansen and the "To Catch a Predator" crew from letting us go,hlaus abrahams
Leslie Tim,Taria Mike Calk and Mike Calk,Bruat,David Almon and Ford the cat Halloway,Vladimir Thrift,Dan Moethergung,Juan
Joy Chest Nat"Mike,Rob"SOONHOWSER,the crkies-Jackie-o and Tim,Ben "Couch Shaky"series and the Kensington Fortress,Juan Bimida
Abbey and Allcan,The Toss,Joy Teaters and the Collins Kid,A.D. Amorozi,Bill McThrill,George Shally,Phil Wells,Mombo,Meta,Serge,Savva
A.S.R.Stucco,Seamus Mahesw,John Mchugh,Jimmy "crystal balls"Gllick,Ramrod,Potter,Martin,Wes Branden,Nail MehaWWW,Bumble oldt crew,Winston
Nial,deleite,Alexandra Richmond and the Turbo Juggs,Glenn,Alrik and YDL,Crew,Bob&Yock,Vomil,Kyle Fitzpatrick,Adam and crew 0 Christmas
Fred Lancello,Mika & Michele Hall under the EL,Bilbue and Em,Marc Pheffer and the Spray Booth,Scott LaRoCK,Qine and John David Usoklinen
Carl Youngling,Dan Vitall,Jeffrey Bidaieky,Banny & Gloria Wild,P,yddie Dailah,the Bad News Group \$800 Umbrit,Sted,Eddie Kac,Bayard & Renas Miller
Negativity Gardens Possa..Black Matt,Mark ANGELO,Jim RENNIGER,Grag Geary,Jimmy Brett,Karla and TWINS,Tricia Grassnhigh,Zack,Jimmy McClintoch
Walt,Seb,Dirty Dove

Antman theme.....Kevin,K-ith B,Dave,IUKE,Jesse,Bamersa,Jason and Badluck13,Arlik & crap,Benn&Apex,Hij Brother g-MAN,
Shed,AlHarry,Bayard,Jill,John,the poker thief,W.L.Ren,Rob
Shredds,ROD,"The Claw,R'Z,B,Bar,Mika Harington,Jackie-a,KH,Jersey Joe,Rob Wyatt,J Gilmore
real ugly,wit,little robble,Jesse,blassed muters,hooah,princess mimi,kiah,larry the kid,dava,philand,rob
Meta Mike Hook,WALT,Dave,Bob,Fuckface,fim and benardik,club risque,the hstad,chrle f top tan muso
Smaky,Alyssa & Ash,Joy Chest,Richard,Al Shlak & call the paramedics,eph tradition,ant' seam,
I dedicate this to Mikey Wild,D.J.,Chris and Nail.....L.I.P.

Bitter Mike.....V.Danilaia,Steven,YMK Chris, Matt, Emilaie, Irish Johnny, Tall John, Will, Luke, Carli, Alyssa, Arlo, Duffy and the rest of the 12 steps Down crew.
Dave, Chris, Mika, Rick, Dan, Colleen, Jassta and the P2G crew. Jonah, Luke, Voy, Zak and the A-Team Movers Crew. Chobay, Steve Rannia and the Come Out Swinging Crew.
Jesse's 21 ors Monlie,Booney Brown,Benn and Apex studios, Matt, Sue and Jay of Baker street Tattoo, Erie Temple, The Barbary, And Mom, who is undoubtedly proud of my
work in Seacore

Fren Frank Francis,myself and satan

Bkiny Johnny.....My beautiful wife Chris, Needles Jones, Robert Pompatti, Patrick (inside of amfnes), my buddy Shona, Supardave, The Gleaners crew
AD Amrasi, Jesse the scumbag, Mika Smesh, Community Cultural Exchange, BCK & AMPF , THC crews.

Dedicated in memory and friendshipJeramy"Jerome"Murray,David Albright Jr,Deolan Galsinol,Howard Shaehan,Smitty,Milkey"WILD"Deluco,Andrea Collins-Smith,Keren Ciammatti



STEREO



HILTON'S CONCEPT, Inc.

MY MOTHER'S PRAYER

Hilton C. Felton Jr.

HE-1001



"This album is dedicated to the glory of God, my mother, Mrs. Lenora P. Felton, and all the mothers in the world, who pray constantly for the preservation of their children, and the reward of seeing them grow into fulfilling lives."

Side One

O Thou, In Whose Presence.....	(2:56)
*My Mother's Prayer.....	(4:05)
He Will Remember Me.....	(3:57)
What A Blessing In Jesus I've Found.....	(4:03)
Bridge Over Troubled Water.....	(5:50)

Side Two

Ave Maria.....	(3:50)
I Want Jesus to Walk With Me.....	(4:31)
Lead Me To Calvary.....	(2:25)
The Lord Will Make A Way Somehow.....	(4:11)
**The Creation (James Weldon Johnson).....	(4:17)

Hilton C. Felton Jr. (organ, elect. piano & piano)

*Composed by Hilton C. Felton, Jr.,

Hilton's Concept Pub. Co., BMI

**Rev. Leonard Ray Felton (Reciting)

Hilton C. Felton, Jr. (organ)

Johnathan Settel (special effects)

Recorded at Track Studios, Silver Spring, Md. 4/6/72

R. Jose' Williams, Engineer

Mixed by H. Felton & R. Jose' Williams 4/8/72

Produced by Cynthia E. Felton, Executive Assistant

Hilton's Concept, Inc.

Suite B

415-57th Street, N.E.

Washington, D.C. 20019

TECHNOTRONIC



BODY TO BODY

JUNIOR
CONTROL



TECHNOTRONIC

AL CA.
ALIANO



MOVE THAT BODY 3.54..
(REJANE MAGLOIRE / JO BOGAERT)

REPROGRAMMED BY B.C. • VOICALS BY REGGIE
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WORK 3.43..
(REJANE MAGLOIRE/JO BOGAERT-PATRICK DE MEYER)

VOICALS BY REGGIE
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RELEASE YOURSELF 3.40..
(REJANE MAGLOIRE/JO BOGAERT-PATRICK DE MEYER)

VOICALS BY REGGIE
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COLD CHILLIN' 3.27..
(OLIVER ABBELOOS-LUCIEN FOORT/
JO BOGAERT-PATRICK DE MEYER)

RAP BY COIT 41 • VOICYS BY REGGIE AND RIV
© 1991 ARS/CLIP PRODUCTIONS • ADM PUBLISHING

VOICES 3.16..
(JO BOGAERT)

SAMPLED VOICALS
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MONEY MAKES THE WORLD GO ROUND 4.10..
(REJANE MAGLOIRE / JO BOGAERT)

VOICALS BY REGGIE
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BODY TO BODY 4.16..
(OLIVER ABBELOOS-LUCIEN FOORT/OLIVER
ABBELOOS-LUCIEN FOORT-JO BOGAERT)

REPROGRAMMED BY QUADROPHONIA RAP BY COIT 41 VOICALS BY RIV
© 1991 ARS/CLIP PRODUCTIONS • ADM PUBLISHING

GET IT STARTED 4.06..
(REJANE MAGLOIRE / JO BOGAERT)

VOICALS BY REGGIE
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YEH-YEAH 3.19..
(JO BOGAERT)

SAMPLED VOICALS
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PRODUCED BY JO BOGAERT FOR ARS/CLIP PRODUCTIONS
INFO : THE MOON OFFICE-TEL: (33) 63 77 44 10
PROGRAMMED BY JO BOGAERT
ADDITIONAL PROGRAMMING BY PATRICK DE MEYER,
B.C. • B.B. • D.I.V.E • S.M.B. • S.M.B. • S.M.B.
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David

Werner



David

Werner



WHAT'S RIGHT

HOLD ON TIGHT

WHAT DO YOU
NEED TO LOVE

Produced by
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with RECORD
LOGIC CORP.

DEMONSTRATION—
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R
RECORD LOGIC

Angela Bofill · Angel of the Night



SIDE ONE
I TRY
PEOPLE MAKE THE WORLD GO 'ROUND
ANGEL OF THE NIGHT
RAINBOW CHILD (LITTLE PAS)

SIDE TWO
WHAT I WOULDN'T DO (FOR THE LOVE OF YOU)
THE FEELIN'S LOVE
LOVE TO LAST
THE VOYAGE

Produced by Dave Grusin and
Larry Rosen for Grusin/Rosen Productions
Arranged and Conducted by: Dave Grusin

Additional arranging: Ray Cleve ("People Make The World Go 'Round"—
Shiny and Horn arrangements; "What I Wouldn't Do"—Horn arrangements)

Recorded by: Larry Rosen at A&R Studios, New York, NY
Assisted by: Peter Lewis

and at
Electric Lady Studio, New York, NY
Assisted by: Jim Caliente

Additional Recording: Peter Lewis at A&R Studios, New York, NY
Assisted by: Scott Gura
and by Frank Laico at CBS 30th Street Studio,
New York, NY
Assisted by: Ted Bruman

Mixed by: Larry Rosen and Dave Grusin at A&R Studios, New York, NY
Assisted by: Peter Lewis

Charting, Polyphonic Synthesizer Programming: Ed Walsh

Musicians: Ted Jensen (Drumming), New York, NY

GRP Records Production Coordinator: Dennis Peiracy

Management: Vincent Roman, William Austin, 845 Madison Ave., New York.

Hair: Danny Womack

Makeup: Pat Lewis

Styling: New York

Photography: John Ford

Art Direction: Dana Davenport

The great cities are places with a night side. The world
sleeps, but the great cities are awake, noisy with glory, love, strategy and
music. Particularly music. American music was invented in New Orleans,
Chicago and New York by people who stayed up all night, working against
boredom and loneliness and pain. Angela Boffill, from Shakespeare Avenue in
the gated wilderness of the South Bronx, is out of that dark triumphant
city of night.

Triumphant is the word, yes. Where Angela Boffill comes
from, defeat grows like the weeds in deserted lots where human beings once
lived. Heroin arrived there like plague, and too many young men and women
slept that while some across the Atlantic shore The music foundation, too
much fear, too much rejection, too much indifference led to the Great Burn-
ing. And while the fire engines raced through the eerie orange night, their
siren tearing the city marrow, Angela Boffill was listening to Lady Day and
Dizzy Gillespie and Dinah Warwick and a hundred others, and she was
choosing to make art.

The art is in this album: an art of the voice, of writing,
of music, and most important, of feeling. Necessity in art is an American career
growth is more difficult to accomplish. But the growth is here, as Angela
has moved beyond the obvious skills of her first album. Angie, she is singing
now with even greater confidence and range, and her musical vocabulary has
an unending diversity.

She has come out into that city night, into the great ethnic
and cultural bazaar, and come back with a full basket. A true child of cities,
she has tasted jazz and pop, the exotic strains of the Caribbean, the defiant
revelations of gospel music, even the night-pounding sounds of disco, and has
made them her own. Some might carp, dismiss this all as a form of eclecti-
cism, but they would be missing the point of the triumph. These pop disco
clips are saying: Yes, I accept this. I accept the grid and the bus and the
pains, but these are the dues I pay for admission to the feast. And at the feast,
I choose to my own taste.

So we move from a good old fashioned torch song, "I Try,"
all the way to the Afro-Cuban/South Bronx syncretism of "The Voyage." One is
a disco song, for that time of night when the waiters have stacked the chairs
and there are folks now playing with quarters at the bar; the other is a song
for nobody, full of the dream images of a young man's golden years,
who lives in the city, out beyond the flames of hell. She sings about the people
who make the world go 'round, and the beauty of the city, and you can hear
in a tiny crowd the drums of a party, the distant car horns of a party, the
Rainbow Child from the Rainbow City, and the mother all 'n' her
loves, the danger and energy of good times, and the beauty of the night.

We have here a city night, and a city day, and a city
full of promise. We all know about the devil who lurks in the shadows. Is
Angela Boffill still the angel, then, or not, or does she have to be both
for them, and last.

PEPE FAVIERE



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SOUTHWORK



ARISE

- 
1. ARISE
 2. MY DEMISE
 3. TRAPPED
 4. NICE TO MEET YOU
 5. TAKE A BREATH
 6. INSIDE
 7. 665
 8. SUNDRY
 9. WE DON'T KNOW
 10. ONLY YOU
 11. PEACE OF MIND

WRITTENHOUSE



6 53627 00401 6

Hallel Vanity Fair

Be Greeting to a Gay Crew

That's with a Name

Whispered That

My Name is Tell Them

Good News for People with Big Black Hearts

Vanity Fair Always Lived the Sound of That Word

So Let's Hear of Love

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My girlfriend is a gay pirate

hear like flies about the wrist have you my dear have wanted of this a kiss at the tear of the pair of your lips the answer now given with your knees at your tits and I've no concern for it is what it is if you care I'll start with a strand of your hair in my mouth as you'd never been there but a curious and unwelcome stare fall I'm sure they'll forgive us and likely outlive us in winter we shivers that's why we deliver the spring oh you at me with me have me come undone fall you fall me kiss me tear me all undone and you said you were a sailor and at the sea you saw when we became an island oh we to fight and fuck and bite and suck and rear and fuck all undone fall as you'd never before I won't call you a whore but I'll know you're a bore and at night when you snore I will sing that's why we deliver the spring



The ribbon moves

all people say "when comes the means are" and never say whom is looking on and better still you chase the ribbon moves closely and when your feet can't feel the floor all now a new and reverent eye and bury more too loose the soil you choose and call into the new and carry air full we've been here for far too low all people say "we've never owned a grace in mercy" and never say whom is looking on and better still the ribbon had touched your hand and just like the kiss you knew all when you heart had rose above you mind and like fruit had ripened in the light all now a new and reverent eye and bury more too loose the soil you choose and call into the new and carry air full we've been here for far too low

Birthday suit

trust the glass bit buried in your mouth as a fallen hand could give eyes bonded heavy the heart had burned consumed the jetty now water holds the heart to five and as we may with roses clutched kiss and lay and know too much a flower wilts without a root now standing in your birthday suit you know a heart's wreck's insinuating loves not lost it's gone missing you could see it but beyond your fear oh the dark oh the night sky with it's stars to glow a lit a light is waiting

a) fall b) fell flora

a pleasure to watch as impulse after impulse you heal of the heat all above white flame oh and like a feather floating willy nilly and all above a field of thorns take the match and strike it on my face

before my eyes see none brighter than you in the shadow of a fallen heart gone idle take the light that the match will make out with anybody they want I'll take the light that the match will make and show everybody I know a) fall b) fell flora and I will leave it there and though so for if the fountains cant breathe it might lead you too me

Good News for People with Tiny Black Hearts

and like a water falls the hands clasp the heat as they come the sky now bathed appears gives color and eyes that rest deceive likened others all a new and of old the patience brought another and so you've been told and like a balance kept the hands grasp they grasp as they go just another measure for lovers the color brought the tears of your other all a new and of old and with that change a light shown so soon you know and with that new turn to wear your face it burns and slowly you'll be gathering you hear the ember burns like others in the dark the ember burns like others with this walk the ember burns you hold it as your mark and when a wind blows a fire there will grow and with that light shown you'll know just what we know

Yine, I've Always liked the Sound of that Word

salty girl black rainbows and peppermint winds you win I wince at the sun as always your love holds like brine I'm picked as you'd kept the time and though sored it's still sweet to hear the buzz of your hive in my ear sugar girl you know our love will never die

The Players

j. c. king vocal, piano, guitars
a. hadaway accordion, saxophones
m. fischer cello
m. polotskova violin

all songs composed by j. c. king

produced by j. c. king and a. hadaway tracks 1, 4, 3, and 7 arranged by j. c. king tracks 2 and 6 arranged by j. c. king, a. hadaway and m. polotskova track 5 arranged by j. c. king, a. hadaway, m. polotskova and m. fischer tracks 1, 6 engineered by a. hadaway recorded at means of production studio August 2005 track 7 engineered by j. c. king recorded at 5217 c. cesar chavez austin tx 78702 fall 2001 tracks 1, 2, 4, 5, 6 mixed by m. nathan track 3 mixed by a. hadaway track 7 mixed by j. c. king and alex bubble mastered by billy stull

art and design by mike alto
photography andrew edwards

thank you god family friends
audience long live nanna king
"everything changes nothing is wasted learn to adapt"

*Inchworm Records would like to thank Stephen Andrews
and Paul Conway for helping make this release
possible.*

SONNY SIDE UP

Dizzy Gillespie, Sonny Stitt, Sonny Rollins

Having both Sonny Stitt and Sonny Rollins on the same record date — with wide solo space for each — can be particularly illuminating because although each is very much of the modern jazz persuasion, their approaches can be quite dissimilar; and both, in a sense, symbolize two differing perspectives in current jazz improvisation.

Sonny Stitt, as has been said so often that even he may be wearying of it, is perhaps the most convincing of all recedent directly in the Charlie Parker tradition. He plays with intense drive and by now, with so much command of his horn for what he wants to say that there is no fumbling, no hangup between the thought and the execution. Sonny is not especially concerned with experimental jazz or altering in any significant sense the way jazz has been improvised by most young players since Parker. He is thoroughly at ease in the mainstream (yet another use of that term) of modern jazz and I expect he'll stay there for the rest of his career.

Rollins, while also certainly influenced by Parker, has in recent years been developing his own strongly individual — and increasingly influential — style. A fair amount has been written about Sonny's ability to play with rhythm in continually fresh, unexpected and resilient ways. Not enough yet has been said about his growing concern with thematic improvisation as contrasted with improvisation that is based mainly on weaving through the chord changes.

In his essay, *Sonny Rollins and the Challenge of Thematic Improvisation in The Jazz Review*, Gunther Schuller notes that for a number of years, "jazz improvisation became . . . a more or less unfettered, melodic-rhythmic extemporaneous composing process in which the sole organizing determinant was the underlying chord pattern. In this respect, it is important to note that what we all at times loosely call 'variation' is in the strictest sense no variation technique at all, since it does not proceed from the basis of varying a given thematic material but simply reflects a player's ruminations on an un-varying chord progression . . . To a very great extent improvised solos — even those that are in all other respects very imaginative — have suffered from a general lack of overall cohesiveness and direction — the lack of a unifying force." Schuller cites the obvious exceptions — work by Armstrong, Hawkins, Young, Parker, etc.; and certainly Dizzy Gillespie at his best holds a solo together, even a very swift and long one, with remarkable cohesiveness. But, in general, it's fair to say that among many of the players not of the first rank, a lack of unity frequently does mar their solos.

"There is now," Schuller notes, "a tendency among a number of jazz musicians to bring thematic (or motive) and structural unity into improvisation. Some do this by

combining composition and improvisation, for instance The Modern Jazz Quartet and The Guiffre 3; others, like Sonny Rollins, prefer to work solely by means of extemporization."

Schuller goes on to analyze several Rollins solos and to cover other aspects of his work. He returns to his main theme, that after several years of modern jazzmen's solos that are based on chord changes primarily, Rollins has added "to the scope of jazz improvisation" by "developing and varying a *main theme*, and not just a secondary motive or phrase which the player happens to hit upon in the course of his improvisation and which in itself is unrelated to the 'head' of the composition. This is not to say that a thematically related improvisation is necessarily better than a free harmonically-based one . . . only the quality of a specific musician in a specific performance can be the ultimate basis of judgment." Nor does Rollins always improvise thematically, at least with consistent thoroughness.

As for Dizzy, his work here and in personal appearances in the past few years indicates his unmistakable stature as one of the most personal and organically creative trumpet players in jazz history. He has the command now and the chops and the swiftness of imagination that allow him to conceive — and execute — at times some astonishingly brilliant and passionate solos. Drummer Charlie Persip, who was with the most recent Gillespie big band, is a reliably steady supporter and I advise your paying close attention to the two brothers from Philadelphia. Ray and Tom Bryant, Tom is a bassist of first-rate tone and sensitivity and much strength while Ray is evolving into one of the more individual and forceful of modern pianists. Both brothers, by the way, are expert in the blues.

On *The Sunny Side of the Street* has an opening solo by Rollins followed by Dizzy, Stitt and a Gillespie vocal that is distinctly optimistic in tone. Sonny Stitt's *The Eternal Triangle* has Rollins first, then Stitt, exchanges between the two until Dizzy takes over, followed by Ray Bryant, Dizzy and Persip.

Avery Parrish's *After Hours*, the number Parrish used to play with the Erskine Hawkins band, has Rollins as the first tuner after Ray Bryant's and Dizzy's solos. Stitt follows Rollins, and Bryant is in the foreground as the piece ends. *I Know That You Know* begins, after the ensemble, with a Rollins stop-time solo. Dizzy takes flight and Stitt ends the solos.

NAT HENTOFF

The Personnel:

Dizzy Gillespie, trumpet; Sonny Rollins, Sonny Stitt, tenor saxophones; Ray Bryant, piano; Tom Bryant, bass; Charlie Persip, drums.

The Tunes Are:
ON THE SUNNY SIDE OF THE STREET
THE ETERNAL TRIANGLE

AFTER HOURS
I KNOW THAT YOU KNOW

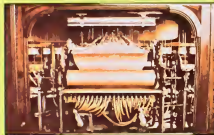


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Indef and Mäkle Orchestration circa 1900



Wette Orchestration circa 1890



Wurlitzer Theatr Organ circa 1930



Avalon Orchestrette circa 1900



Erard - Ampie o Piano (Grand) circa 1926



Automatic - Clavifast Surfade - Jazz Piano (Upright) Model No. 9 circa 1920



Squareway - Duo Art Grand Piano circa 1926



Squareway - Wette Vertical Piano circa 1910



Hayfield Phonofact Vienna circa 1909 - 1912



Indef and Mäkle Orchestration circa 1899

REPLICAS OF HUPFELD PIANOS

The Authentic Sound Of Mechanical Musical Reproducing Instruments Recorded At The British Piano Museum



SIDE ONE

1. TANGO AND SONG

Tango by Fred Raymond on the Hupfeld Animatic Christifon Sinfonie-Jazz Orchestra. This instrument was produced in the 1920s by Hupfeld in Leipzig, Germany, and could be even more sophisticated than some of the larger Hupfeld orchestras of the period. Roll No. 8.600.27.

2. SEE THE CONQUERING HERO COMES

Judas Macabbeus: See the Conquering Hero Comes, Handel. On the Aeolian Orchestrille, c. 1960, Model W. 58 note scale. Both the single manual, and the two manual, 116 note models, were popular around 1895 to 1910 or so.

3. ETUDE IN D FLAT

Erard-Ampico Grand Piano. Born in Strasbourg, France. Erard made, in Paris 1777, the first piano-forte constructed in France. This piano is equipped with the 'Ampico' reproducing action designed by the American Piano Company in about 1913. Lucar's Etude in D flat is brilliantly played by Mark Hambourg. Roll No. 55574

4. ROSES OF PICARDY

Violano Virtuoso. This self-playing violin with 44 note piano accompaniment was contrived by the Swede Henry Conrad Sandell in the Mills Novelty Company in Chicago in 1904-7. It is electrically operated by 110 volt direct current. Roses of Picardy - Weatherly - H. Wood is tune No. 10931 on Hand Played Dinner Music Roll No.2612.

5. AM I BLUE

Hupfeld Phonolist Piano. Popular during the early decades of this century, it plays the 73 note scale with a few expression ports, one of which operates the mandolin-like bells and xylophone could be added. Roll No 529, Am I Blue?

6. MOONLIGHT ON THE ALSTER

Wette Orchestrion, Model 2, c. 1890. A small model produced by M Wette & Sohn founded in 1832 in the Black Forest in Southern Germany by Michael Wette. Plays pipes, bass drum, and cymbal pneumatically, and the kettle drum mechanically by a weight.

7. WIEN DAY IS DONE

Steinway-Duo-Act Grand Piano, c. 1926. Heinrich Engelhard Steinweg built his first instrument in the kitchen of his Seesen house in Germany as a spare-time project in 1836, and in 1853 the firm of Steinway & Sons was formed as a verbal partnership in America. The Duo-Act reproducing mechanism produced by the Aeolian Company in about 1912/13 was the second of the 'big three'. Roll No. 0684. When Day is Done, Fox Trot by R Katscher, played by Harvey Maddox.

8. DOWN SOUTH

Imhof & Muckle Orchestrion, c. 1900. Plays pipes: Piccolo, Violin, Clarinet, Piano, bass drum, kettle drum, cymbal. Plays a cake walk "Down South".

SIDE TWO

1. UNDER THE DOUBLE EAGLE

Steinway-Duo-Act Grand Piano, c. 1926. Once the property of the Princess Beatrice, the youngest daughter of Queen Victoria, this instrument is well known having appeared at the Albert Hall, the London Palladium, the Purcell Room etc. It is equipped with the Duo-Act reproducing system referred to under No. 7 of side 1.

2. RUBINSTEIN TWO STEP

Popper "Clarabella" Orchestrion, c. 1910. Plays piano, mandoline, bells, xylophone, drums, triangle and cymbal. Born in 1857, Hugo Popper established a factory in Leipzig, and made many fine instruments. Some models were equipped on the front with a boy who blew soap bubbles! Roll No. 1909, "Rubinstein" two step by Ph. Brahan and E. van Alstyne.

3. MY FATE IS IN YOUR HANDS

Erard-Ampico Grand Piano, c. 1926. Roll No. 212461, My fate is in your hands. Fox trot in F major by Razal-Waller. Played by Victor Arden.

4. CHANT D'AMOUR OP 31

Hupfeld Phonolist-Violina, c. 1909-1912. Three self playing violins mounted on top of a piano. Each Violin has in it only one operative string - produced by the other three in each - which sounds when the violin when called upon to play moves forward bringing its single string into contact with the inside of a rotary bow the size of a bicycle wheel supporting hundreds of horse hairs. This varies in speed for loud and soft playing. Roll No. 38065, Chant d'Amour, Op 31 by Fr Dridla.

5. OCTAVE-STUDY OP 740 NO. 5

Steinway-Wette Vertical Piano, c. 1910. This fine toned-piano was made in 1910 in the Hamburg factory of the Steinway Company, and it incorporates the first of the three Wette systems contrived in 1904 using the rolls usually of red paper 33 cms wide. Roll No. 2430, Octave-Study, Op 740 No. 5 by Carl Czerny. Played by Josef Levine - recorded in 1911.

6. AMERICAN AIRS

Imhof & Muckle Orchestrion, 1899, Pipes, Bass Drum, Cymbal, Tambourine, Triangle.

"Daniel Imhof, founder of the firm, was born on 25th March, 1825 in Spitznau in the Black Forest in Germany. At 20 he went to London and opened a business in New Oxford Street on the same site as the firm now known as "Imhof". It stands today. From there he sold automatic musical instruments which he imported from the Black Forest. In 1874 he returned home to Germany leaving the shop in New Oxford Street in the charge of his son, and with his partner Leopold Muckle he founded an Orchestrion factory in Vohrenbach/Baden. The factory expanded rapidly and soon ranked among the most prominent Black Forest factories in this field. Until about 1900 the firm made lute-playing clocks (called organ clocks) in a wide variety, barrel pianos of different styles for residential use including some with long overtures and in

ornate cases - and orchestrations and organs of various types. The IMHOF & MUCKLE empire flourished in the early twentieth century. Many Imhof instruments were sold through the London branch, and many others were sent to other parts of the world. Orchestrations and pianos in a wide variety were produced. These ranged from keyboard pianos with orchestral effects - the "Corrector and the "Commandant", to large "Orchestrions" such as the "Tribute", the "Lohengrin" and the mighty Valkyrie and the "Admiral". Daniel Imhof died in March, 1909.

Albert Imhof. 11th February, 1976. This fine collection has been presented by IMHOF LTD to the Museum and the tunes being played are "American Airs" Medley No. 12.

7. ARADESCO NO 1 IN E MAJOR

Steinway-Wette Grand Piano, c. 1922. This fine piano is fitted with the system employed with the "green" music rolls of the 'regular' size with a slight re-arrangement of the parts in the 'trucker bar'. It was once the property of a physician to the King, and Sir Henry Wood often used to listen to it! Roll No. 1960, Arabeque No 1 in E major by Debussy. Played by Leo Pyschnoff.

8. TREES

Wurlitzer Theatre Organ, 1930. This instrument was built for a millionaire in Chicago in 1930, and was finely voiced for his mansion. It came over here in 1931 and was 'opened' in March 1932 by Reginald Foort in the Regal Cinema Kingston on Thames. In 1972 it was acquired by the Museum where it was re-erected and again 'opened' in September 1973 by Joseph Seal, 'resident' organist at the Museum. Recordings from it are now acclaimed to be the finest ever obtained.

THE NATIONAL MUSICAL MUSEUM

A large Victorian church next to Brentford gasholder is the unlikely site for one of London's most fascinating museums. Every weekend in summer its creaky doors open to reveal over sixty tons of automatic musical instruments, playing happily by themselves, and bringing back to life such legendary musicians as Kacimannow, Paderewski, Jesse Crawford and even Scott Joplin.

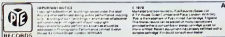
Frank Holland, the white haired founder and director of the museum, leads his audiences round a veritable zoo of pianos, player-piano boxes orchestrions self-playing violins and the unique Wurlitzer on this record, the only one in Europe that plays from the special rolls made by Jesse Crawford and Tom Grieson.

RECORDING ENGINEER RAY PRICKEIT
PRODUCED BY TED BALDWIN
ALBUM DESIGN BY PAUL CHAYLICKI
RECORDED AT THE NATIONAL MUSICAL MUSEUM BRENTFORD

AN EVERETT RECORDS PRODUCTION! WRITTEN BY FRED L. ALCO

THE EVEREST RECORD GROUP

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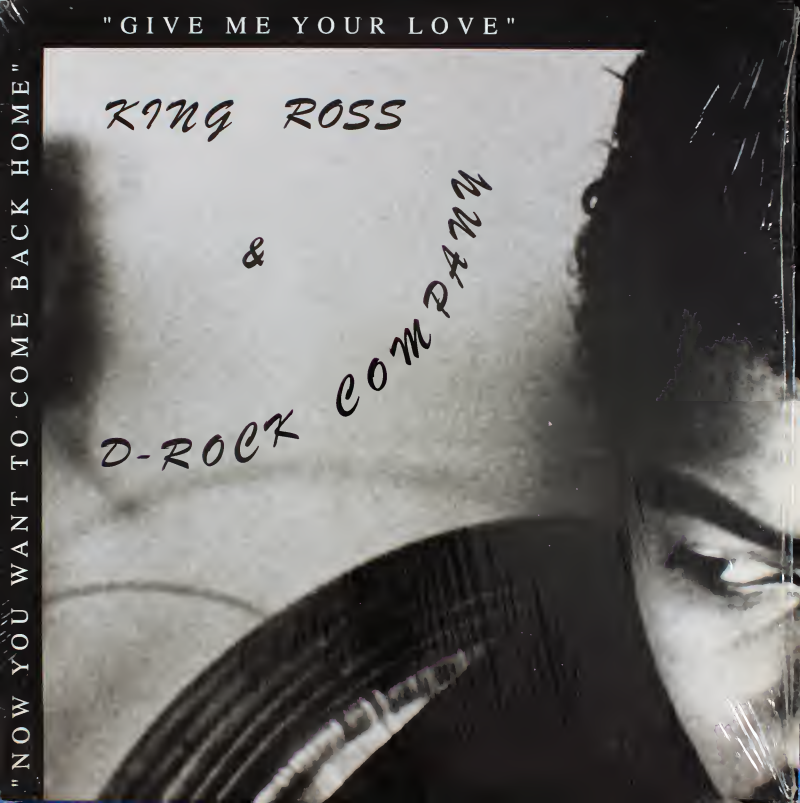
"GIVE ME YOUR LOVE"

KING ROSS

&

D-ROCK COMPANY

"NOW YOU WANT TO COME BACK HOME"





SIDE A

"Now You Want to Come Back Home"

"Now You Want to Come Back Home"
(Instrumental)

Side B

"Give Me Your Love"

"Give Me Your Love" (Instrumental)

King Ross-Lead Vocals, Keyboards, Guitar,
Organ, Effects

Dushawn D Rock-Rapper

Danny Hardgrove-Keyboard, Bass Guitar,
Effects, Drum Programming

David Brently-Lead Guitar

Female Vocals-Linda Jones, Darchel
Williams, Christine Lamar

Produced by King Ross and Danny
Hardgrove

Recorded at Ameri Sound
Columbus, Ohio
Mix at Sasipa Record Company
Mestro & Angelo

Manufactured By: Musicol

Photography By B. F. Robinson

In Memory Of My Late Cousin Mr. Roshan
Roland Kirk. 7

Special Thanks To:

Patricia Smith "Mother"

L Ross Howard Sr. "Father"

"To Almighty God For Keeping Me Strong"

KING ROSS U.S. FAN CLUB
P.O. BOX 24147
COLUMBUS, OHIO 43224



T O N I B A S I L

- A**
 1. "BACK TO THE FUTURE" CLUB MIX*
 (6:03)
 2. RADIO REMIX*†
 (3:29)

- B**
 1. "KILLA KLUSS" MIX**
 (6:10)

- A** "KILLA KLUSS" CLUB**
 (6:00)

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R.KELLY

*Feelin' On Yo Booty
The Remixes*



R.KELLY

Feelin' On Yo Booty
The Remixes

SIDE A:

1. Hypnosis Mix* 3:17
2. Dirty South Mix featuring Boo & Gotti - Clean** 3:58
3. Hypnosis Mix - Instrumental* 3:17

SIDE B:

1. Dirty South Mix featuring Boo & Gotti - Street** 3:58
2. Album Version† 4:05
3. Album Version - Instrumental† 4:05

Produced, Written and Arranged by R. Kelly

Zomba Songs Inc./B. Kelly Publishing, Inc. (adm. by Zomba Songs Inc.) (BMI)

*Guitar by Donnie Lyle

Recorded and Programmed by Ian Marston at Studio Center (Miami, FL)

Mixed by Tony Mounsey for Zoo Chord Music Inc. and Co-Mixed by R. Kelly at The Hit Factory (New York, NY)

Assisted by Flip Duman

Mastered by Chris Harper at Battery Mastering (New York, NY)

**Raps by Boo & Gotti

Mandolin Guitar by Donnie Lyle

Recorded by Abdul Gaffar and Ian Marston at TransContinental Studios (Orlando, FL)

Programmed by Abdul Gaffar and Ian Marston

Assisted by Andy Gellus and Matt Ryan

Mixed by Tony Mounsey for Zoo Chord Music Inc. and Co-Mixed by R. Kelly at The Hit Factory (New York, NY)

Assisted by Flip Duman

Mastered by Chris Harper at Battery Mastering (New York, NY)

Recorded by Ian Marston and Abdul Gaffar at Rock Land Studios (Chicago, IL)

Programmed by Ian Marston

Assisted by James Lee and Abdul Gaffar

Mixed by Peter Mokris and Co-Mixed by R. Kelly at Chicago Recording Company (Chicago, IL)

Assisted by Ron Lowe and Bill Douglas

Mastered by Herb Powers at Powers House O/Sound (New York, NY)

Album version of "Feelin' On Yo Booty" from R. Kelly's album *TP-2.COM* (01241-41705-2/4) available on Jive CDs & tapes.

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AN ORIGINAL MOTION PICTURE SOUNDTRACK BY JAMES WOODS

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'Milwaukee Ned' Lyka — Trumpet



William 'Little Napoleon' Trotter — Trumpet



Bill 'Hatchet Man' Hancock — Trombone



Jim 'Beeba' Beebe — Trombone



John 'Trigger' Topel — Tenor Sax



John 'Yutch' Barker — Clarinet



Ken 'Mechina Gun' Salvo — Banjo



Charles 'Greasy Thumb' Marshall — Banjo



Wayne 'The Walker' Joraa — Drums



'Dandy Dick' Carlucci — Bass and Tuba



Mike 'Sharknose' Schwimmer — Washboard & Vocals

Royal Gardens Blues . . . Yams
Yams Man . . . Alcoholic Blues
1919 Rag . . . When My Dream-
boat Comes Home . . . My Hon-
ey's Lovin' Arms . . . Aunt
Hagar's Blues . . . Summertime
Chimes Blues . . . Who's
Afraid of Elliot Ness? . . . some
of 'the boy's' favorites

Jazzology

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THE BEST OF VIKKI CARR



It Must Be Him • With Pen In Hand • The Lesson • Can't Take My Eyes Off You

SIDE ONE

IT MUST BE HIM 2:48

(Gilbert Brund - Mack David - Maurice Vidalin)

PRODUCED BY DAVE PELL

Arranged by Ernie Freeman

FOR ONCE IN MY LIFE 2:51

(Ronald Miller - Orlando Murden)

PRODUCED BY TOMMY OLIVER

Arranged by Bob Florence

SHE'LL BE THERE 2:35

(Mack David)

PRODUCED BY RON BLEDSOE & DAVE PELL

Arranged by Lincoln Mayorga

SUNDAY MORNING 'COMIN' DOWN 3:45

(Ken Kneiffel)

PRODUCED BY RON BLEDSOE

Strings Arranged by Julian Lee

THE LESSON 2:28

(Mack David)

PRODUCED BY TOMMY OLIVER

Arranged by Sid Feller

Florencia Bisenza de Casillas Martinez. The name evokes another time, another place: Old California, patio evenings, soft guitars and Spanish lace. But the owner of that sonorous name doesn't belong to that long ago world at all. Instead, she's a very up-to-date young lady, and more important, a very popular singing star. To her millions of fans she is better known as "Vikki Carr. Vibrant and dynamic, Miss Carr brings the emotional impact of a song to her audience with great immediacy. Her style is dramatic, bristling at first strike you as her most appealing vocal virtue. She has an uncanny, seemingly unheeded and perhaps instinctive ability to capture the imagination of an audience and invite them to participate in the emotional ambience of a song. Pathos, joy, nostalgia—it's impossible to merely observe and not be involved.

There's an invitation to actively join in the psychological coloration of the moment. Witness the Carr classic, "It Must Be Him" with its rush from melancholy to eager anticipation, ending in crushing despair. We share this emotional roller coaster ride and wait with Vikki by a phone for a call that never comes.

Consider the tender and abandoned appeal portrayed in "You Don't Have to Say You Love Me." Vikki openly beckons us to share with her and we do. Her own sincere and seemingly effortless way with both the music and the situation simply eliminate any inhibitions we might feel.

But there is more to her talent than this; like anyone who can make something look easy, she is a true master of her craft. Consider her amazingly natural sound. When listening, the impression is that electronics just aren't needed. You are convinced she could fill a night club with music without a mike at all. And that voice, like her style in general, has beneath its natural sincerity the discipline and skill that allow Vikki to use it as she will, with full confidence. The sound is natural, yes, but it is also polished, practiced and masterfully correct. It attracts us and fascinates us. There are no painful detours to keep us away. Within her varied musical gifts, there is much to enhance her style and almost nothing to detract. Like Ella Fitzgerald and Georgia Gibbs, the style that has made her popular rests on a solid foundation of musical expertise.



SIDE TWO

*WITH PEN IN HAND 3:55

(Bobby Goldsboro)

PRODUCED BY DAVE PELL & RON BLEDSOE

Arranged by Ernie Freeman

*CAN'T TAKE MY EYES OFF YOU 3:10

(Bob Crewe - Bob Gaudio)

PRODUCED BY TOMMY OLIVER

Arranged by Ernie Freeman

YOU DON'T HAVE TO SAY YOU LOVE ME 2:32

(Vivian Wenham - Donaghe - Pallavicini - Simon Napier-Bell)

PRODUCED & ARRANGED BY NICK D'ARCO

*CUANDO CALIENTA EL SOL 3:14

(Love Me With All Your Heart)

(C. Regal - M. Regal - M. Vaughn)

PRODUCED BY DAVE PELL

Arranged by Bob Florence

*I WILL WAIT FOR YOU 2:28

(Norman Gimbel - Michel Legrand)

PRODUCED BY NICK D'ARCO

Arranged by Eddie Kazan

ASCAP - BMI

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So that's the voice, the delivery, the sincerity, the Vikki Carr of today. A long way from her beginnings as Florencia Bisenza de Casillas Martinez. But how did it happen that the little girl with the big name became Vikki Carr? The answer starts in El Paso, where Vikki was born. But the transformation from Florencia to Vikki didn't really begin in earnest until the Martinez family returned to Los Angeles, San Gabriel Valley, where they have lived for generations.

She made her public singing debut at the age of four. The tunes were "Adios Fieles" and "Silent Night" sung at a neighborhood Christmas pageant. Her interest in music blossomed as she grew up, and by the time she was in high school, she was very deeply involved. She sang with the choir and was picking up regular weekend band bookings by the time graduation rolled around. An important break came for Vikki when an act cancelled out at the last minute and left a serious hole in the entertainment lineup at Reno's Holiday Hotel. The spot was for a single act, and Vikki got the job. She promptly dazzled audiences with her lively, sincere and thoroughly professional way with a song. It was during this engagement at the Holiday that she became Vikki Carr.

Of course it takes a lot more than just the right name to really make it big, and one of the necessities is hard work, and getting heard by the right people at the right time. After her successful stint at the Holiday, Vikki went to Los Angeles to attack this task with a purpose. She took the time-honored step of cutting the traditional demo disc and making the sometimes endless rounds of record company auditions. This proved to be the first in a series of rapid steps that brought her to the enviable position she enjoys in the entertainment world today. Vikki has been a superstar, through talent and dedication.

ART DIRECTOR: Norman Scott
COVER ILLUSTRATION: Cliff McReynolds
PHOTOGRAPHY: Norman Scott
DESIGN: John Van Housersveld



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Definitivamente **T**ambo!



GRUPO TAMBO



1. LA CHUPETA 4:16
(Carlos Grenall)
2. ANAISA & BELIE 3:48
(Carlos Grenall)
3. LA MULATA 3:57
(Carlos Grenall)
4. QUE BUENO ES BEBER 3:50
(Carlos Grenall)

Cantante & Director:
CARLOS GRENDALL
 Cantante & Coro:
MARCY DE LA CRUZ
 Cantante & Coro:
LUIS RAFAEL INOA
 Cantante & Coro:
LEIAN M. MUÑOZ
 Cantante & Coro:
ROSANA RAMÍREZ T.
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CESAREO MIESES V.
 Trompeta:
HEINE G. LANFRANCO
 Trompeta:
RICARDO A. MORALES
 Trompetista:
DANIEL FRIAS
 Bajo:
FLORENTINO DE SALAS G.
 Piano:
ALBERTO A. VILORIO
 Saxofón Alto:
LIBRADO R. MENDEZ P.
 Saxofón Tenor:
ADALBERTO LIMARDO F.
 Tambor:
RAFAEL PAREDES P.
 Gaité:
MAXIMO BDO. SUERO J.
 Coros:
PEDRO JOSÉ TERRERO



1. DE FIESTA CON MUJERES 3:53
(Carlos Grenall)
2. EL PEGAO 4:24
(Doracina Resurrección)
3. LA CHERCHA 4:11
(Mauricio Rial)
4. LA PESADILLA 3:33
(Jorge Mendez)

ARREGLOS:
CARLOS GRENDALL
FLORENTINO DE SALAS

Estudio De Grabación:
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 Ingenieros De Grabación & Meeclo:
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GLENN MILLER and his orchestra

APRIL 3, 1940 — CHESTERFIELD SHOW

NOVEMBER 4, 1940 — REMOTE BROADCAST

SOUNDCRAFT
LP-1010

VOCALS BY:

Ray Eberle — Tex Beneke — Paula Kelly — Marion Hutton and the
Modernaires



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lp-1010

VOCALS BY:

Ray Eberle — Tex Beneke — Paula Kelly — Marion Hutton and the
Modernaires

CHESTERFIELD SHOW NYC
April 3, 1940

INTRODUCTION
THE WOODPECKER SONG

vocal by Marion Hutton
SWEET AND LOVELY

SIERRA SUE
vocal Ray Eberle

THE VERY THOUGHT OF YOU
BLUE EVENING
TIGER RAG
CLOSING

Interviews between Glenn & Paul Douglas

CAFE ROUGE HOTEL PENNSYLVANIA
November 4, 1940

INTRODUCTION
MIDNIGHT ON THE NILE
SHADOWS ON THE SAND

vocal by Ray Eberle
FRESH AS A DAISY
vocals by Marion, Tex, Jack Lathrop
and the Modernaires
YESTERTHOUGHTS

vocal by Ray
SOLID AS A STONEWALL JACKSON
ISN'T THAT JUST LIKE LOVE
vocal Jack Lathrop
I DREAMT I DWELT IN HARLEM
SLUMBER SONG



Glen announces the April 3rd broadcast as from Chesterfield's Radio Playhouse, and features the tunes "SWEET AND LOVELY" and "THE VERY THOUGHT OF YOU" for the first time on lp. The complete broadcast is followed by Paul Douglas interviewing Glenn, and then Glenn interviewing Paul.

The Cafe Rouge November 4th broadcast features the only broadcast of "MIDNIGHT ON THE NILE," and the first airing of "I DREAM I DWELT IN HARLEM." This original version runs over five minutes and thirty seconds, and had to be shortened to three minutes for the Bluebird record. This was Billy May's first night with the band, and he plays the muted solo at the last part of Harlem. Also featured is a couple of vocals to enjoy by Jack Lathrop,

DOUBLE FEATURE

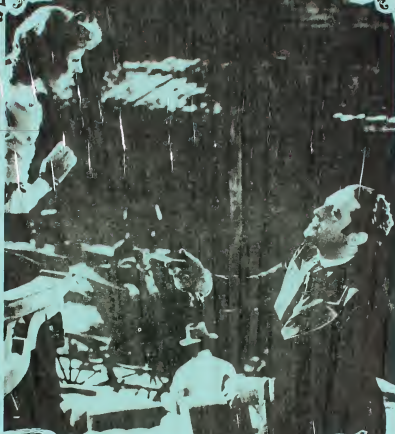
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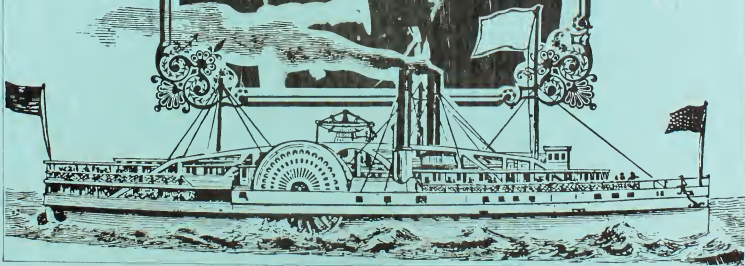
Show Boat



Give Out, Sisters



IRENE DUNNE
CHARLES WINNINGER
PAUL ROBESON
HELEN MORGAN
HELEN WESTLEY
HATTIE McDANIELS
THE ANDREWS SISTERS
GRACE MacDONALD
DAN JAILEY, JR.
CHARLES BUTTERWORTH
WALTER CATLETT



Show Boat

IRENE DUNNE
CHARLES WINNINGER
PAUL ROBESON
HELEN MORGAN
HELEN WESTLEY
HATTIE McDANIELS

Make Believe
Ol' Man River
Can't Help Lovin' Dat Man
Gallivantin' Around
You Are Love
Bill
Ah Still Suits Me
I Have The Room Above

ORIGINAL
FILM
PRODUCTIONS



Give Out, Sisters

THE ANDREWS SISTERS
GRACE MacDONALD
DAN DAILEY, JR.
CHARLES BUTTERWORTH
WALTER CATLETT

You're Just A Flower From An Old Bouquet
The New Generation
Who Do You Think You're Fooling?
Pennsylvania Polka
Jiggers



Mrs. Katie Sankey

&

the W.J. Sankey Family



*We pray that this album will be as much
of a blessing to you, as it has been for us
to record it for you.*

Mrs. Katie Sankey



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KEY*

Entertainment Craft
P.O. Box 36401
Decatur, Ga. 30033

Pressing My Way



THEROFEE SANKEY



JACQUELINE SANKEY



WILLIAM SANKEY, JR.

Side 1

BATTLE HYMN OF THE REPUBLIC

Public Domain/Solo by Katie Sankey

STAND FIRM

Written by William Sankey, Jr.

Solo by Charlie S. Sankey, Jr.

I'VE WASTED TOO MUCH TIME

Written by William Sankey, Jr.

Solo by Therofee G. Sankey

GOD ALWAYS

Public Domain/Solo by Katie Sankey

BEAMS OF HEAVEN

Public Domain/Solo by Katie Sankey

Side 2

PRESSING MY WAY

Public Domain/Solo by Katie Sankey

HOLD ON

Written by Jacqueline Sankey-Harville

Solo by Jacqueline Sankey-Harville

GIVE ME THE STRENGTH LORD

Written by William Sankey, Jr., Therofee G. Sankey

Solo by William Sankey, Jr.

JESUS WILL DELIVER ME

Written by William Sankey, Jr.

Solo by William Sankey, Jr., Therofee G. Sankey

Produced by: WILLIAM SANKEY, JR. • *Engineers:* GASTON NICHOLS' KENNY WALLACE
Recorded at: PRESTIGE STUDIOS, Homewood, Alabama • *Mixed at:* PRESTIGE STUDIOS, Homewood, Alabama
by KENNY WALLACE, WILLIAM SANKEY, JR., and THEROFEE SANKEY.

Mastered and edited by: KENNY WALLACE at PRESTIGE STUDIOS, Homewood, Alabama

Keyboards: RANDY WRIGHT, JACQUELINE SANKEY-HARVILLE (on Beams Of Heaven)

BILL PERRY (on Pressing My Way)

Organ: LEONARD SMITH, DARRYL MARSHALL (on Beams Of Heaven)

FENDER RHODES, RANDY WRIGHT, WILLIAM SANKEY (on Pressing My Way and Hold On)

Prophet and strings: RANDY WRIGHT • *Bass:* ANDREW POSTELL, BERNARD McQUEEN (on Pressing My Way)

Drums: THEROFEE SANKEY • *Guitar:* RANDY SMITH • *Acoustic Guitar:* RANDY SMITH

Background vocals: JACQUELINE SANKEY-HARVILLE, CONSETTA R. BROOKS, THEROFEE SANKEY,

WILLIAM SANKEY, JR., SHARON SANKEY, TINA FRANKLIN, LEONARD SMITH

Percussions: EDDIE PERRY (on Pressing My Way)

Rhythm arrangements on BATTLE HYMN OF THE REPUBLIC, GIVE ME THE STRENGTH LORD, I'VE WASTED

TOO MUCH TIME, STAND FIRM, JESUS WILL DELIVER ME by: RANDY WRIGHT

Rhythm arrangements on GOD ALWAYS, HOLD ON, PRESSING MY WAY by: WILLIAM SANKEY, JR.

All songs written by The Sankey Family except where indicated.

GOLD
KEY



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33 1/4

QUALITY CONTROL



Step 1



Step 2



From The Forthcoming Album

QUALITY CONTROL
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Step 3



Step 4



Step 5



Step 6



TWELVE (DIRTY)

TWELVE (INSTRUMENTAL)

Quality Control: Produced by *Old Chemical* for *Less Than 5* Songs. Recorded by *Old Chemical* at the *2nd* *Centennial Chemicals Foundation*. Mixed by *Rich Cheney* & *Old Chemical* at *NRG*. Written by *Mac Poon*, *Charles Stewart*, *Courtney Herderson*, *Shelly Henry*, *Di No-Nut Music* (ASCAP)/*Neqila Music* (ASCAP). Produced by *Di No-Nut Music* (ASCAP)/*Neqila Music* (ASCAP). Mixed by *Mac Poon* (ASCAP)/*Neqila Music* (ASCAP)/*Upper Cut Music* (ASCAP)/*Upper Cut Music* (ASCAP)/*Upper Cut Music* (ASCAP).

Twelve: Produced by *Shelly Henry*. Recorded by *Upper Recordings* by *Shel Henry*. Mixed by *Rich Cheney* & *Shelly Henry* at *NRG*. Written by *Mac Poon*, *Charles Stewart*, *Courtney Herderson*, *Locust McFadden*, *Diane Givens*, *Mac Poon*, *Shelly Henry*, *Di No-Nut Music* (ASCAP)/*Neqila Music* (ASCAP). Produced by *Di No-Nut Music* (ASCAP)/*Neqila Music* (ASCAP). Mixed by *Mac Poon* (ASCAP)/*Neqila Music* (ASCAP)/*Upper Cut Music* (ASCAP)/*Upper Cut Music* (ASCAP)/*Upper Cut Music* (ASCAP).

Photos: B+, Design: Keith Tarnashiro/SCM





Elena Gerhardt

Hugo Wolf Songs

Mörke Lieder—Begegnung; Lied vom Winde; Auf einer Wanderung; Heimweh; Rat einer Alten; Das verlassene Mägdlein; Gesang Weylas

Eichendorff Lieder—Das Ständchen

Spanisches Liederbuch—Herz, was trägt der Boden hier; Nun wand're, Maria; Die ihr schwebet; Ach, des Knaben Augen; Wenn die zu den Ährenwelt gehet; Wo der Schwärze mahnend lachet

Italienisches Liederbuch—Auch kleine Dinge; Ihr jungen Leute; Du denkst mit einem Fädchen; Nein, junger Hurr; Und steht ihr früh

COENELAD VIN 303 (pl/mt) • (ECO) (DSD 1/31)



COLH 142



★ GREAT RECORDINGS OF THE CENTURY ★

GREAT RECORDINGS OF THE CENTURY ★

ELENA GERHARDT

Songs by
HUGO WOLF



COLH 142

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GREAT RECORDINGS OF THE CENTURY ★

★ GREAT RECORDINGS OF THE CENTURY ★

STEREO
MWS 3069

Happiness

is THE
DOWNINGS

HEART
WARMING
MUSIC



The Old Rugged Cross Made The Difference
More Than Enough
City Of Gold
If That Isn't Love
Great Day!
Nailing My Sins To His Cross
Happiness
Laying Up Treasures
He Will Provide
Mine Just For The Asking
Exactly What I Need
Are You Tired?

Happiness is the Downings

with the Philharmonic Orchestra of London

Arranged and Conducted by Rick Powell



Happiness is...

five exciting, dynamic, committed young people...



traveling from coast-to-coast...



thrilling audiences from Maine to California and from Toronto to San Antonio,

...with their very special, uniquely moving arrangements of twelve of America's favorite gospel songs.



Happiness is the Downings!

and Happiness is the Downings' great new Heart Warming album.

-appropriately titled-

"Happiness is...The Downings"



SIDE ONE

- | | | |
|-------------------------------------------------------------------|-------|------|
| 1. City Of Gold
Cohron/Dimension | SESAC | 3:41 |
| 2. The Old Rugged Cross Made The
Difference
Gaither/Gaither | SESAC | 2:47 |
| 3. Laying Up Treasures
Cohron/Dimension | SESAC | 2:05 |
| 4. If That Isn't Love
Rambo/Heart Warming | BMI | 3:32 |
| 5. Mine For The Asking
Akers/Manna | BMI | 2:50 |
| 6. Exactly What I Need
Chambers/Rambo | BMI | 4:35 |

SIDE TWO

- | | | |
|--------------------------------------------------|-------|------|
| 1. A Great, Great Day
Anderson/Moss Rose | BMI | 2:24 |
| 2. He Will Provide
McGuire/Horizon | SESAC | 2:57 |
| 3. More Than Enough
Mercer/Benson | ASCAP | 2:57 |
| 4. Nailing My Sins To His Cross
Mercer/Benson | ASCAP | 2:20 |
| 5. Are You Tired?
Hedgim/Dimension | SESAC | 2:50 |
| 6. Happiness
Gaither/Gaither | SESAC | 3:50 |



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LA MADRUGADORA ■ ERES TODO EN MI VIDA ■ OJO PELAO
EL BANANERO ■ LAS PILANDERAS ■ CAMINITO DE GUARENAS
CARACAS VIEJA ■ GUARACHANDO ■ CUMANA ■ ROSA
SE VA EL CAIMAN ■ SEGUIRE SIN TI ■ SON DEL CARNAVAL
EL DISCO RAYAO ■ MI NOVIA DE NAIGUATA ■ AMARRAS


discomoda

DM-70103 / Stereo

16 SUPER EXITOS

Billboard's

Caracas Boy's Vol. 1

SIDE A

LA MADRUGADORA

A PERDDMO 2:39

ERES TODO EN MI VIDA

LUIS RIVERA 2:59

OJO PELAO

KURDKY SANCHEZ 2:27

EL BANANERO

LYDIA HANDEL 2:27

LAS PILANDERAS

JOSE BARROS 3:10

CARACAS VIEJA

BILLO FROMETA 2:47

CAMINITO DE GUARENAS

BILLO FROMETA 3:04

GUARACHANDO

BILLO FROMETA 3:01

SIDE B

SE VA EL CAIMAN

JOSE M PENARANDA 2:58

CUMANA

FREDDY CORONADO 2:05

ROSA

ROBERTO LAMBRANO 5 2:09

SEGUIRE SIN TI

JUAN P MIRANDA 2:13

SON DEL CARNAVAL

BILLO FROMETA 2:44

AMARRAS

MARCHISIO SANTIAGO 3:07

EL DISCO RAYAO

NEGRITO CHAPUSEAUX 2:46

MI NOVIA DE NAIGUATA

BILLO FROMETA 0:00

discomoda

DM-70103 / Stereo

SONOTONE MUSIC CORPORATION 1985
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TUNES



HLPS-4325/26
STRIPES-80

DANNY HOOVER'S

BARON
OF
BRAIN

SHOW
TUNES



hr

HLPS-4325/26

STRIPES-80

JIMMY RUSHING

I-WANT
-A-LITTLE
-GIRL

40/ 7/18

6.00



OFFICIAL

"Powerful, joyful, relaxed, Jimmy Rushing's voice pours down like sunshine, creating the rhythm along with him, seemingly independent of mood or accompaniment" was the way Philip Larkin described the magic of Jimmy Rushing back in 1947. Also, both Philip and Jimmy have always passed on but the sunshine continues to pour out each time we play a Rushing record.

Jimmy was a big man in terms of sheer weight (around 280 lbs) and the obvious extent of attraction in any gathering. I remember meeting him at a party in London when he was

in Europe with Black Canyon. Someone introduced us and we shook hands. I found his grip to be surprisingly soft and gentle. He had a face designed for good humor with eyes that seemed always to express pleasant surprise. I recall we laughed a lot for he carried with him an aura of joy and happiness. Larkin was right; Jimmy was like sunshine.

He was also unique. Although frequently referred to as a blues singer he was considerably more than that and the evidence of the records he made with Count Basie between 1936 and 1948 show that over half of his repertoire consisted of popular songs of the day. His biographical files are well-known to most jazz enthusiasts but it is worth looking back over the career of this most attractive personality. Jimmy was born in Oklahoma City on August 18, 1902, the son of musical parents and of an uncle who played piano in a "sporting house." Such establishments were out of bounds to the young Rushing but not to his business. He used to walk through the red light district on his way to work in the mornings. The girls let him come in and play the piano for them (against his father's wishes for Rushing Senior wanted his son to pursue the violin).

When he was 18 he left home and went to Chicago where he was exhilarated by the music he heard. The following year he journeyed to California and got a singing job, with some transplanted New Orleans musicians, in the Sunnyland Jazz Orchestra at a small club. Six years later he returned home and worked on the piano for a hamburger stand until Walter Page's touring band, the Blue Devils, gave him a chance to tour the Southwest, and it was this big band which helped Jimmy to launch voice projection. "There were no other competitors in those days," Rushing said. "I remember, 'and unless you could overshadow the horns they wouldn't let you sing.' His distinctive voice – surprisingly high and light and a pronounced vibrato – was the key to his success, and he made his first recordings with the Blue Devils in 1929.

Jimmy was already an established figure with the Blue Devils when Basie first heard the band. Rushing later claimed that Count "couldn't play the blues then. He was an entertainer with a show which included 'Hot Tubs'." But Basie was soon playing piano with the Devils then, as the jazz history books tell us, Bertie Moten took over most of Walter Page's musicians and when Moten died on the operating table in 1935 the band was leaderless. A single for power inspiration Page and Basie resolved itself with the Count fronting the band while Walter played bass and Jimmy sang. In terms of seniority, Page and Rushing always saw themselves superior to Basie but any differences there may have been were well concealed during the years both spent on Basie's payroll.

The opening six tracks on the enclosed record were made when Jimmy was still a major attraction with the Count. They were made for the West Coast "Excelsior" label and the opening titles have a satisfying Basie feel. Jimmy is backed here by drummer Johnny Otis's fine big band made up of some of the most enthusiastic and talented young jazzmen then working in Los Angeles. Jimmy Otis, a white man of Greek descent, was brought up in the Watts district of LA and has invariably worked with colored musicians. The tenor he so loved to play was the enjoyable *My Baby's Business* is Paul Quinichette, at that time only recently the Jay McShann band, while the muted trum-

SIDE ONE
■ MY BABY'S BUSINESS
■ JIMMY'S ROUND THE CLOCK BLUES
■ THURSDAY BLUES
■ GOOD MORNING BLUES
■ I'VE GOT TO HAVE YOU THAT'S ALL
■ I-WANT-A-LITTLE-GIRL
■ I'M SO LONELY
■ GO GET SOME MORE YOU FOOL

SIDE TWO
■ H-LO VESTER
■ THE WAY I FEEL
■ IN THE MOONLIGHT
■ SHE'S MINE, SHE'S YOURS
■ WHERE WERE YOU?
■ SOMEBODY'S MISSING THESE WOMEN
■ MY LAST AFFAIR
■ BABY, DON'T TELL ON ME

ALTERNATE

pet on *Round The Clock* is probably Teddy Backner. These sessions, that last, only owing to a niggle, in the order of the sporting house as he tells us that his baby's business is "strictly C.O.D." (Cash On Delivery). Backner recorded Jimmy's and a small group from the Basie band probably at a time the Count was playing extended engagements at the Miller, Dollar Theatre and the Avard Ballroom in Los Angeles. Pianist Cal Cobb (later to play with such diverse saxophonists as Albert Ayler, Johnny Hodges and John Coltrane) took the Count's place, otherwise the "All American Rhythm Section" was complete. Jimmy is in great voice, making more than passing references to *Go! To Chicago* on *Thursday Blues* and turning in a magnificent performance on the perennial *Good Morning Blues* helped at the outset by Harry Edson's muted obbligato. Neither of the latter trumpeters in those days, but the session takes on musical terms but the blues feeling comes across in *I-Want-A-Little-Girl*, a song Jimmy first recorded with Basie (and a Jimmy family arrangement) six years earlier.

By the beginning of 1950 the writing was on the wall as far as the big bands were concerned and on January 8th, Basie announced the break-up of his orchestra. Jimmy worked as a single for a time then teamed up with ex-Basie colleagues Black Canyon and Dickie Wells for a couple of years of successful work at the jazz centers of America. The *Hi-Fi* label signed Jimmy up for a couple of dates (although Buck had left the band by then) and the eight titles from those sessions are presented here. *I'm So Lonely* is one of those truncated, eight-bar blues which Jimmy sang so convincingly. *Go Get Some More* sounds like an updated version of *Good Morning Blues* with a band vocal near the end and what sounds like Buddy Powell switching to baritone at the beginning. *Hi-Lo Vester* is an up-tempo "cowboy" blues complete with imitation hot beats but it builds well over Harold Karpis's tender solo to a two-page conclusion. *The Way I Feel* is vintage stuff, a splendid slow blues with Jimmy's old Blue Devils colleague, Walter Page, laying down the time with authority.

A year later Rushing's band was relying more on the presence of Jimmy Shuford and his electric guitar and, on *She's Mine*, Bobby Donkison's shuffly rhythm. Guttano also plays a big part of the final two titles which were made for the only as a single, just a month after Jimmy recorded his third album for Vanguard, where they were attempting to broaden the scope of Rushing's work but the singer had his own views on the place in the entertainment business. "The public grows with you" he told Stanley Duce. "They like

to hear you the way you came up. Once you've established yourself, they don't want you to get too far away from them. When I talk to people in the audience, they so often tell me 'I have all your old records, and I won't let anybody borrow them.' Or, 'When I want a big kick I play the old arrangements... you and Basie.' It's dangerous to get too far from what they identify you with. You've got to get back to the main source... the blues."

Jimmy went on singing the blues right to the end, not dismissing and mournful blues but the blues that brought the sunshine into people's lives. Sadly the sunshine finally went out of Jimmy on June 8, 1972 when he passed away, a victim of leukemia.

Alm MORGAN

1947 RUSHING ACC BY JOHNNY OTIS AND HIS ORCH. Teddy Backner, Billy Jones, Lloyd Walker, Harry Jones (trumpet), Henry Collier, El Robinson, Jack Pettigrew, Jack Jones (trombone), Rene Bush, Bud Harris (alto), Paul Quinichette, Bernie Cooke (saxophone), Leon Cook (bass), Ed Dugger (piano), Bernie Cooke (guitar), Curtis Course (bass), Johnny Otis (drums). **Los Angeles: 1948**

01241A My Baby's Business **Los Angeles: 1948**
 01241B Jimmy's Round The Clock Blues **Los Angeles: 1948**

1949 RUSHING WITH JIMMY FLINNEY & HIS ORCHESTRA. Ernest Barry, Harry Edson (trumpet), George Hestwood (trumpet), Preston Love (alto), Walter Page (piano), Jack Washington (trumpet), Cal Cobb (piano), Freddie Stone (guitar). **Walter Page: (bass), Jo Jones (drums)**

Los Angeles: 1946
 Excelsior 201
 Excelsior 202
 Excelsior 203
 Excelsior 204

1949 RUSHING, Dick Vance (trumpet), Dickie Wells (trumpet), Rudy Powell (alto), Arnold Cantor (piano), Walter Page (bass), Walter Page (guitar), Ralph Jones (drums). **New York City - October 8, 1951**

King 4052
 King 4053
 King 4054
 King 4056
 King 4057

1950 RUSHING, Frank Galbraith (trumpet), Dickie Wells (trumpet), Prez Clark (alto), Buddy Tate (piano), Fletcher Smith (piano), Jimmy Shuford (guitar), Walter Page (bass), Buddy Donkison (drums). **New York City - September 21, 1952**

King 4227
 King 4228
 King 4229
 King 4230
 King 4231

1951 RUSHING, Buddy Tate, Seldon Ford (saxophone), Maynard Henry (trumpet), Clarence Johnson (piano), Everett Brunsden, Lord Westbrook (trumpet), Melvin Hardie, Gene Brunsden (drums). **New York City - April 8, 1953**

032760 My Last Affair
 032761 The Way I Tell On Me **Chicago: 1953**
 King 7038

ОПЕРА

ЧЕРВОНА



КАМІЛІА

ФІРАКА - VIOLET
 СКА. Р. МІСІНІВСЬКА - RYTHM SECTION
АКВІДЕЛ - WATERCOLORS
 СКА. В. МАЙДОРІВ
ПІСНЯ ЛЮБОВІ - A SONG FOR LOVE
 СКА. М. ДІВІСЬКА - VOX. С. СЕМЕНІВ
ЛІТАЮТ ЛІСЯ ЧАПКИ - SEAGULLS
 СКА. Л. РЕВА - VOX. Ю. РОЖАВСЬКА
НЕЗАБУДЛИВА ЛЮБОВ - UNFORGETTABLE LOVE
 СКА. М. ДІВІСЬКА - TROMBA
 - 1.3. ПИРОГІ ПИРОГІ - PYROGY WITH CHEESE
 ПІСНЯ. М. ДІВІСЬКА

ЧАРІВНА ДІВЧИНА - ENCHANTING GIRL
 ЛІДІЯ. М. МІСІНІВ
ПОСЛУХАЙ, ДІВЧИНО - LISTEN, MY BELOVED
 С. ТІМІСЬ - VOICES
БАНДУРИСТЕ, ОРАЄ СІЗНИ - PLAY, BANDURA PLAYER
 СКА. ТАРАС ШЕВЧЕНКО - VOX. І. МАЙДОРІВ
ПРАЩАННЯ - FAREWELL
 СКА. І. ДІВІСЬКА - VOX. ОЛЕГ СОХАН
ЛЮБИШ, ЧИ НЕ ЛЮБИШ? - DO YOU LOVE...?
 СКА. І. ТАРАС



**ОКСАНА ОЛЕГ Н. ОРЕСТ ОРЕСТ О. РОСТЮК ОЛЕГ БОРИС Р.
 ТРОМСА ДЕКАЙЛО ТАРАСЮК ВІРСТЮК ДЕКАЙЛО СОХАН ВІРСТЮК**

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 MIKE McMAHON - LEAD GUITAR FOR "VIOLET" AND "DO YOU LOVE...?"

MOST OF ALL, WE THANK OUR PARENTS FOR THEIR CONSTANT SUPPORT, PATIENCE, AND LOVE



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MOSAICO 79

ESTEREO

CHECHA Y SU INDIA MAYA



CHECHA Y SU INDIA MAYA

MOSAICO 79



GUATEMALA, DICIEMBRE DE 1978

AMIGOS DE LA "INDIA MAYA CABALLERO"
PRESENTE:

AL SALUDARLOS CARIOSAMENTE, LES BRINDO EL PRESENTE L.P. CON MUSICA INFANTIL Y MUSICA MODERNA, CON DOS DEDICATORIA MUY ESPECIALES:

PRIMERA: EL LADO "A" MUSICA INFANTIL QUE DEDICO CON TODO CARINIO AL "GIGANTEZCO Y MARAVILLOSO MUNDO INFANTIL" A ESE TESORO DIVINO QUE LLAMAMOS NIÑEZ, A TODOS LOS NIÑITOS MARAVILLOSOS, PROMESAS DEL MAÑANA, ESPERANZA DE UN PORVENIR HERMOSO Y UN MUY LEJANO PARA MI QUERIDA PATRIA GUATEMALA.

GOZANDO LA DICHA Y PRIVILEGIO DE SENTIR EL AMOR PATERNAL, TAMBIEN DEDICO ESTE LADO DEL L.P. A LAS NIÑAS DE MIS OJOS, MITZA MAHOGANY Y NANCY GABRIELA, DOS BELLOS ANGELITOS QUE EL SER SUPREMO ME OSEQUIO PARA BENEDICION DE MI HOGAR Y ALEGRIA PARA MI EXISTENCIA.

EL LADO "B" MUSICA POPULAR MODERNA PARA TODOS LOS GUSTOS, LO DEDICO CON GRATITUD, SIMPATIA, ADMIRACION Y RESPETO A ESE BELLO Y MARAVILLOSO PUBLICO SEGUIDOR Y SIMPATIZANTE DE MI INDIA BONITA, LA INDIA DE MI VIDA, MI INDIA CONSENTIDA, "MI, LA INDIA MAYA CABALLERO" A ESAS MULTITUDES QUE CON SUS APLAUDOS, OVACIONES, MUESTRAS DE CARINO Y SIMPATIA ME HAN TRANSPORTADO A UN MUNDO MARAVILLOSO DE FELICIDAD Y MOMENTOS INDESCRIPIBLES.

NO TENIENDO CON QUE PAGAR ESA ENORME DEUDA MORAL Y ESPIRITUAL, ESPERO CON EL PRESENTE L.P. ABONAR UNA MINIMA PARTE A LA CUENTA PENDIENTE QUE TENGO CON ESE PUBLICO FANTASTICO.

ATENTAMENTE

CANTAN: Vicente, Carlos, Ludwiga, Rafael y Fidel.

"REGLOS Y DIRECCION" César Augusto Gálvez

INGENIERO DE GRABACION: Ernesto Pérez R

DISEÑO: Evelyn Mendizábal

FOTO-MONTAJE: Mario E. Martínez

LADO A

1-ASUNCION

(Canción Popular)

2-MI RIVAL

(María Teresa Rivas)

3-VUELA MARIPOSA

(O.A.D.)

4-LA BANDA DEL CARRO ROJO

(Paulino Vargas)

5-EL GADINA

(O.A.D.)

6-CARTAS MARCADAS

(Orusco Monje)

7-FLOR DE PINO

(Recop. de los Soldados de Xaragatca)

8-LOS ROSALES

(O.A.D.)

9-LA MANCORNADORA

(O.A.D.)

10-CONCEPCION TUTUAPA

(Justo Rufino Orozco)

11-TAQUI TI TAQUI

(Luis Pérez)

12-SE ME PERDIO LA CAQUENITA

(Luis Pérez Cedeno)

13-RUNCH

(O.A.D.)

14-LOVE ME DO

(Leson McArney)

15-SERVEZA

(O.A.D.)

16-TEQUILA

(O.A.D.)

17-ESPERANZA

(O.A.D.)

18-PUNTO GUANACASTECO

(Paco Palamini)

LADO B

1-EL RATON VAQUERO

(Gabriela Soler)

2-LOS COCHINITOS

(Gabriela Soler)

3-LOS POLLITOS

(O. A. D.)

4-TENGO UNA MUÑECA

(O.A.D.)

5-ADIOS TIO COYTE

(O.A.D.)

6-TEMA DE HEIJOY

(O.A.D.)

7-ARROZ CON LECHE

(O.A.D.)

8-MATATEROTEROLA

(O.A.D.)

9-EL COMAL Y LA OLLA

(Gabriela Soler)

10-JOSE

(O.A.D.)

11-EL BOMBERO

(O.A.D.)

12-ASERRIN, ASERRAN

(O.A.D.)

13-QUE LLUEVA, QUE LLUEVA

(O.A.D.)

14-LA CUICARACHA

(O.A.D.)

15-CHAVELITO CHINO

(O.A.D.)

16-COMPONTE NINA COMPONTE

(O.A.D.)

17-MAMA YO QUIERO

(O.A.D.)

18-APAGA LA LUZ

(O.A.D.)

19-LA ESCALERITA

(O.A.D.)

20-LOS ELEFANTES

(O.A.D.)

21-FA FA FA FA

(O.A.D.)

22-CAN - CAN

(O.A.D.)

BLUES ROOTS

Willie Mabon

VOL.16



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"Some women call me Willie Mabon / Others call me that lovin' man / 'Cause I'm a heart regulator / I got the remedy right here in my hand. / Well, my office hours, darlin' / Is from midnight until the break of day / If you hurry to my office / Babe, I'll drive your pains away. / Well, I can't give you no tonic / I den't say you should take a pill / But if you use my treatments, darlin' / You will always want this thrill. / Well, I feel kind-a peculiar, and I / Think my love is sneakin' down / You women hurry to my office / I'm the best doctor in your town."

Epic

CHARLIE DANIELS
UNEASY RIDER

E 34369
STEREO

SIDE 1
AL 34369
© 1973 CBS Inc.

1. PUNKY JUNKY 3:14
2. BIG MAN 5:12
3. WHY CAN'T PEOPLE 5:49
4. REVELATIONS 7:37

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MADE IN U.S.A.



GREAT RECORDINGS OF THE CENTURY

ELENA GERHARDT

SIDE 2
SPEED 33 1/3

COLH 142
18X6A-X-102511

HUGO WOLF SONGS

- (a) Wenn was spricht der Boden für
- (b) Man wird nie müde
- (c) Die ihr mühsam
- (d) Ach, das kleine Acker
- (e) Wenn du einen Mann magst
- (f) In dem Schönen meiner Lust
- (g) Auch kleine Dinge
- (h) - (1) Ihr jungen Leute
 (2) Du denkst mit einem Fräulein
 (3) Nein, junger Herr
- (i) Und steht ihr früh

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ATLANTIC

THE BOSS OF THE BLUES

JOE TURNER SINGS
KANSAS CITY JAZZ

1234

Side 1
HIGH FIDELITY

1. CHERRY RED
(Turner-Johnson)
2. ROLL 'EM PETE
(Turner-Johnson)
3. I WANT A LITTLE GIRL
(Moll-Mencher)
4. LOW DOWN DOG
(Joe Turner)
5. WEE BABY BLUES
(Turner-Johnson)
(11363)

LONG PLAYING

33 $\frac{1}{3}$
RPM

UNBREAKABLE

ATLANTIC RECORDING CORP., NEW YORK

ATLANTIC

THE BOSS OF THE BLUES

**JOE TURNER SINGS
KANSAS CITY JAZZ**

1234

**Side 2
HIGH FIDELITY**

- 1. YOU'RE DRIVING ME CRAZY**
(Walter Donaldson)
- 2. HOW LONG BLUES**
(Traditional)
- 3. MORNING GLORIES**
(Traditional)
- 4. ST. LOUIS BLUES**
(W. C. Handy)
- 5. PINEY BROWN BLUES**
(Turner-Johnson)
(11364)

LONG PLAYING



UNBREAKABLE

ATLANTIC RECORDING CORP., NEW YORK

MFG. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A. *Capitol* MARCA REG.



FREDDIE MERCURY

Produced by Freddie Mercury,
Mike Moran & Dave Richards

1

V-15291
X601347A

THE GREAT PRETENDER

(Buck Ram)

Time—5:50

Panther Music Corp.-ASCAP

33 1/3 RPM

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FREDDIE MERCURY

Produced by Freddie Mercury,
Mike Moran & Dave Richards

2

V-15291

X601347

X601348

1. THE GREAT PRETENDER

(Buck Ram)

Time—3:25

Panther Music Corp.-ASCAP

2. EXERCISES IN FREE LOVE

(F. Mercury-M. Moran)

Time—3:58

33 1/3 RPM

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NO REST

Suportar a dor

Lado A

1. Sistema
2. Não
3. Eu já cansei
4. Alívio e Sina
5. Sangue
6. As Amarras

Kämäset Levyt
UKK-016

NO REST

Lado B

7. Resistência sempre
8. Não quero sufocar
9. Euphoria/depression
10. Vai
11. Terra não fértil
12. Trancada
13. Suportar a dor

SUPO
RTAR
A
DOR

BROOKLYN BROTHERS

the Album

SOARING FLIGHT
PRODUCTIONS

TIDEROCK FILMS



SIDE 1

R1-531830

COME ON GIRL
278 AIRPORT

Hey Captain

NO ONE LEFT ALIVE
SOMEDAY

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the Album

BROOKLYN
BROTHERS

SOARING FLIGHT
PRODUCTIONS

TIDEROCK FILMS



SIDE 2

R1-531830

Faster Than Aeroplanes

Why Don't You Cry About It

JULIANNE

DEEP GREEN SEA

BRAVERY I CAN'T BRAVE

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AVANT



GARDE

FOLLOW ME
John Ylvisaker

AV-111-A

- 1. THE BIRTH* (2:38)**
- 2. SONG OF THE STABLE BOY (2:37)**
Words by John and Amanda Ylvisaker (ASCAP)
- 3. JOHN THE BAPTIZER* (4:43)**
- 4. NICODEMUS* (3:18)**
- 5. WADE IN THE WATER* (2:40)**
- 6. THE RICH YOUNG RULER* (3:09)**

***Words adapted from the Scripture**
All music Traditional
Published by Vanguard Music Corp.
(ASCAP)

AVANT GARDE RECORDS, INC. • 250 W 57th ST., NEW YORK, N.Y.

AVANT



GARDE

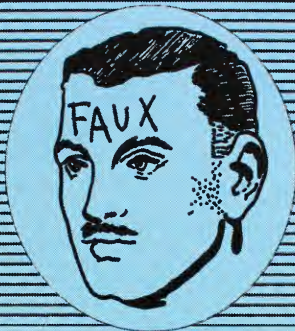
FOLLOW ME
John Ylvisaker

AV-111-B

1. WATER OF LIFE* (3:07)
 2. JUDAS ISCARIOT* (3:27)
 3. THE VICTORY DANCE* (2:00)
 4. THOMAS* (3:09)
 5. PETER and THE ANGEL* (2:30)
 6. FOLLOW ME (3:10)
- Words by John and Amanda Ylvisaker (ASCAP)

*Words adapted from the Scripture
All music Traditional
Published by Vanguard Music Corp.
(ASCAP)

AVANT GARDE RECORDS, INC. • 250 W 5/TH ST., NEW YORK, N.Y.



A

RIPE004

Ha Ha Bang Bang
Golden Throats
Curious Prudes



B

RIPE004

Human Heroes
Setting Fire

CRYSTAL

RECORDS

SIDE 2

E-2011
45 RPM
RE(P) 1979
A DERRICK
HARRIOTT
PRODUCTION
TIME: 3.14

P 1977
CRYSTAL RECORDS
Made in Jamaica
Distributed by:
DERRICK
HARRIOTT'S ONE
STOP
Kingston, Jamaica

Twin Gates,
25½ Constant
Spring Road,
Kingston 10,
Jamaica.

BORN TO LOVE YOU (Instrumental)

DEAN (YOUTH SAX) FRASER

CHARIOT RIDERS

DERRICK HARRIOTT PRODUCTION

DJ ADAM-T feat.Cool C

SB2000

Side A



"SOUTHSIDE SHAKE"

1. VOCAL (4:41)

2. INSTR. (4:41)

Produced by Grandmaster Slice

Recorded by Scott Frazier at Dan-Sing Studio, Danville, VA

Mastered by Duncan Stanbury at Frankford/Wayne NY, NY

© © 2002 SOUTHSIDE BEATS, P.O. BOX 10520,
Danville, VA 24543

For more info & bookings, call (434) 773-1532

www.southsidebeats.com

DJ ADAM-T feat.Cool C

SB2000

Side B



"SOUTHSIDE SHAKE"

- 1. RADIO EDIT (4:40)**
- 2. BONUS BEATS (3:06)**

Produced by Grandmaster Slice

Recorded by Scott Frazier at Dan-Sing Studio,Danville,VA

Mastered by Duncan Stanbury at Frankford/Wayne NY,NY

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Danville,VA 24543

For more info & bookings,call (434)773-1532
www.southsidebeats.com

SEAN BAKER

FOOLISH MAN

RADIO EDIT 3:44

FOR PROMOTIONAL USE ONLY

SEAN BAKER

**WOULD U STILL (21 QUESTIONS PT. 2)
FEATURING 50 CENT
RADIO EDIT 4:28**

FOR PROMOTIONAL USE ONLY

THE GAME

Feat. Will. I. AM

A
Side

GAME-100

Compton
Produced by Will. I. AM

1. Main

THE GAME

Feat. Kanye West

B

Side

GAME-100

Wouldn't Get Far

Produced by Kanye West

1. Main

NEW SERIES

SIDE a

NS-2141

YOUNG WUN feat. DAVID BANNER
"Walk It Talk It"

XZIBIT
"Mutha Fucka"

(Clean)
(Dirty)
(Instrumental)

NEW SERIES

SIDE B

NS-2141

NAS

"Know my Style (Remix)"

(Main)

(Instrumental)

SHAGGY, MAXI PRIEST & TOK

"We Like To Party"

ELEPHANT MAN & RAYVON

"No Quickie"



PUNK ESSENTIALS SAMPLER 1994

SIDE 1
331/3 RPM

PRO 1128-1DJ
PROMOTIONAL USE ONLY
NOT FOR SALE

1. YOU DROPPED A BOMB ON ME (5:10) GAP BAND
(Charles Wilson/Lonnie Simmons/Rudy Taylor) BMI

2. THE BREAKS (7:48) KURTIS BLOW
(James Moore/Robert Ford Jr./Kurtis Blow/Russell Simmons/Larry Smith) ASCAP

3. CAN'T GET ENOUGH OF YOUR LOVE, BABE (3:15) BARRY WHITE
(Barry White) BMI

4. SHE'S A BAD MAMA JAMA
(SHE'S BUILT, SHE'S STACKED) (5:48) CARL CARLTON
(Leon Haywood) BMI

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mercury

PUNK ESSENTIALS SAMPLER 1994

SIDE 2
331/3 RPM

PRO 1128-1DJ
PROMOTIONAL USE ONLY
NOT FOR SALE

- 1. GET DOWN ON IT (6:08)** KOOL & THE GANG
(Khalis Bayyan/James Taylor/Kool & The Gang) BMI/ASCAP
- 2. PLAYING YOUR GAME, BABY (3:35)** BARRY WHITE
(Austin Johnson/Smfad Hudman) BMI
- 3. OUTSTANDING (12" version) (6:10)** GAP BAND
(Raymond Calhoun/Lonnie Simmons/Charles Wilson) BMI
- 4. AQUABOOGIE (6:40)**
(A PSYCHOALPHADISCOBETABIOAQUADOLOOP)
PARLIAMENT
(George Clinton/Bernie Worrell/Michael Hampton) BMI

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ROD STRONG

Side A

S'up Ma?

(Radio Edit) 4:13

(LP Version) 4:13

(Instrumental) 4:13

(D. De Luca, X. Munoz, D. Prout)

Produced by Rod Strong and DJ X for High Horse Entertainment, Inc. Co-Produced by David Prout. Written by Rod Strong. Guitars performed by David Prout. Background vocals performed by Gilda Betancourt. Recorded & mixed at Boo Studios, Wakefield, R.I. Engineered and mixed by David Prout.

EXECUTIVE PRODUCER: David M. De Luca

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RSS4138LP

High Horse Entertainment, Inc. Fan Club: P.O. Box 27537 Providence, RI 02907 Business Line: (401) 265-6848

ROD STRONG

Side B

*One Phone Call (the message)

(Radio Edit) 3:52

(LP Version) 3:52

(Instrumental) 3:50

S'up Ma? (Acapella) 3:08

*(D. De Luca, X. Munoz, D. Prout)

Produced by Rod Strong and DJ X for High Horse Entertainment, Inc. Co-Produced by David Prout. Written by Rod Strong. Guitars performed by David Prout. Background vocals written & performed by Steven Palumbo. Recorded & mixed at Boo Studios, Wakefield, R.I. Engineered and mixed by David Prout.

EXECUTIVE PRODUCER: David M. De Luca

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RSS4138LP

High Horse Entertainment, Inc., Fan Club, P.O. Box 27537 Providence, RI 02907 Business Line: (401) 265-6848

NAS

FEATURING **The Game & Marsha of Floetry**

A
SIDE

NAS-002

“Hustlers”

1. Clean
2. Main
3. Instrumental

-Produced by Dr. Dre-

NAS

B
SIDE

NAS-002

"I Already Know"

1. Main
2. Instrumental

-Produced by Tim & Bob-



ELEKTRA

STEREO
33 1/3 RPM
VOCAL/EDITED
VERSION

ED 5053
A SIDE

© 1985 Elektra/
Asylum Records

ESPIONAGE

I COULDN'T GET TO SLEEP LAST NIGHT (3:57)

(Chazz Coghlan)

Rondor/Music Sponsorship Ltd., (PRS)

ST-ED-5053-A-SP

Produced by Gordon Fordyce

Executive Producer: Roy Thomas Baker

Edit of Elektra LP 60400 - "E S P"

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MFG BY ELEKTRA

ASYLUM

RECORDS

75 ROCKEFELLER PLAZA

NEW YORK

NEW YORK 10019

9229 SUNSET BOULEVARD

LOS ANGELES

CALIFORNIA 90069

A DIVISION OF WARNER COMMUNICATIONS, INC.



ELEKTRA

STEREO
33 1/3 RPM
VOCAL /
LP VERSION

ED 5053
B SIDE

© 1985 Elektra
Asylum Records

ESPIONAGE

I COULDN'T GET TO SLEEP LAST NIGHT (5:45)

(Chazz Coghlan)

Rondor / Music Sponsorship Ltd., (PRS)

ST-ED-5053-B-SP

Produced by Gordon Fordyce

Executive Producer: Roy Thomas Baker

From the Elektra LP 60400 - "E S P"

PROMOTIONAL COPY

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MFG BY ELEKTRA/ASYLUM/NOBLESUCH RECORDS



A DIVISION OF WARNER COMMUNICATIONS, INC.

73 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019 9229 SUNSET BOULEVARD LOS ANGELES CALIFORNIA 90069

NOT FOR SALE

RCA



AUTOGRAPH

PRODUCED BY NEIL KERNON

Side A Stereo

JW-14131

JW-14131-A

4:15

33 $\frac{1}{3}$ RPM

Studio Side

NIGHT TEEN & NON-STOP

(from the "Sign In Please" album, AFL1-5423)
(Steve Plunkett-Douglas Foxworthy)

Hatabrr Music, BMI

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© 1984 RCA RECORDS

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RCA



AUTOGRAPH

Mobile recording by Westwood One

Side B Stereo

JW-14131

JW-14131-B

1. 5:59

2. 4:30

Live Side

33 $\frac{1}{3}$ RPM

1. TURN UP THE RADIO

(Plunkett-Rand-Isham-Lynch-Richards)

2. SEND HER TO ME

(Plunkett-Foxworthy)

(from the "Sign In Please" album, AFL1-5423)

Hatabrr Music, BMI

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© 1984 RCA RECORDS

AUTOGRAPH

NIGHT TEEN & NON-STOP

B/W SPECIAL LIVE versions of

**TURN UP THE RADIO
and SEND HER TO ME**

JW-14131

from their

GOLD

debut LP

"SIGN IN PLEASE"



XCSPS-3495
SIDE ONE
33 1/3 RPM

POT-003
STEREO

DENIECE WILLIAMS

LET'S HEAR IT FOR THE BOY 6:20

(T. Snow, D. Pitchford)

PUBLISHER: Ensign Music Corp.

© 1984 CBS Records Inc.
MADE IN CANADA

Marketed in Canada by Peter's Oldies Trax, 75 Bamburgh Circle, Suite 1122, Scarborough, Ontario M1W 3W1



XCSPS-3495
SIDE TWO
33 1/3 RPM

POT-003
STEREO

SHALAMAR

DANCING IN THE SHEETS 6:19

(D. Wolfer, D. Pitchford)

PUBLISHER: Famous Music Corp./
Ensign Music Corp.

© 1984 CBS Records Inc.
MADE IN CANADA

Marketed in Canada by Peter's Oldies Trax, 75 Bamburgh Circle, Suite 1122, Scarborough, Ontario M1W 3W1

275

Featuring Eddie Kain Jr.

Callin Me



Tall Entertainment
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SIDE A



RECORDINGS



DREM ON

1. Clean
2. Dirty
3. Instrumental
4. Accapella

Produced by Nick Fury
4 New Jeru Entertainment

www.tallentertainment.com

937-718-2887 P.O. Box 2736 Dayton, Ohio 45401 / www.djhonda.com

275

Strange



Tall Entertainment
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SIDE AA



RECORDINGS



DRÊM ON

1. Clean
2. Dirty
3. Instrumental
4. Accapella

Produced by The Incredible &
Dre Meezy 4 DRÊM ON Productions

www.tallentertainment.com

937-718-2887 P.O. Box 2736 Dayton, Ohio 45401 / www.djhonda.com

WORKTOWN RECORDS *SKEE*

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Don Prince Distributions
(718) 361-7400
(718) 771-3104

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REC. AT SONIC SOUND

(SIDE A)

Come a Little Closer To Me (Glen Hutchinson)

Executive Producers:
Roberto Green
Don Prince
Arrangement by:
Glen Hutchinson
Produced by:
Don Prince Production



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ORKTOWN RECORDS

CRACK
FROM GLEN

A DON PRINCE MANAGEMENT PRODUCTION
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Distributed by:
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(718) 361-7400
(718) 771-3104

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REC. AT SONIC SOUND

(SIDE B)

Sugar and Spice

(Instrumental)

Executive Producers:
Roberto Green
Don Prince
Arrangement by:
Glen Hutchinson
Produced by:
Don Prince Production



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TH2243-1



ANA GARCIA
Just Can't Help

- 1. Everything I Need Mix**
- 2. Does It Again**

(Rene Van Verseveld, Fernando Garibay)
Quincy Lizer Music/Garibay Publishing

Available on
Thump'n Deep House 3
TH4855



ANA GARCIA

**Just Can't Help
Going Under Mix**

**(Rene Van Verseveld, Fernando Garibay)
Quincy Lizer Music/Garibay Publishing**

**Available on
Thump'n Deep House 3
TH4855**

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I.B.K. MOB

Lisa • Brotha Black • Wett • Brandi

same program
both sides

33 1/3 RPM
STEREO
84550146

who gives a damn (how U takeit)

1. Radio Edit 3:27

2. Street Edit 3:27 *(some use of profanity)

Written by **Marcus Locust** and **Brotha Black** • Executive Producers **Marcus Locust** and **James Turner**

Produced by **Marcus Locust** • Co-Produced by **Raphael Paris**, **Sandra Whiting**, **James Turner**,
Brotha Black, **Bruce Johnson** • Production assisted by **Mike D'Amore**, **Spank, TD**, **B. Barber**,

Jayski, SD, **Al Lazar** • All Vocals by **Lisa Vinson & Brandi Williams** • All Raps by **Brotha**

Black & Wett • Guitar by **Michael Tyler** • Creative Assistance by **Sandra Whiting**,

Jennifer Screen, **Echelle Coleman**, **Karla Boatright**

God, Thank You, Words Fall Short Of Praise - **Marcus Locust**

it B knockin - USA • Made in USA

it B knockin / down - lo, Philadelphia, PA 19106 (215) 238-9300

Sticky Feat Ms. Dynamite

"BOOO!"



A) Audio Drives Filthy Dub

Sticky Feat Ms. Dynamite

"BOOO!"



WKG

→ AA1) Audio Drives Dubstrimental ←
AA2) FX Madness



AMIR

SIDE A



Exclusively Distributed by



UNIVERSAL MUSIC
V.I.P. DISTRIBUTION

From His Debut Album

1. "Slipped On Da Ice" (RADIO)
2. "Slipped On Da Ice" (DIRTY)
3. "Slipped On Da Ice" (INST.)

Produced and Mixed By:

DJ Quik

FOR INFO CONTACT BUNGALO RECORDS (818) 710-7740



AMIR

SIDE B



Exclusively Distributed by



UNIVERSAL MUSIC &
VIDEO DISTRIBUTION

From His Debut Album

1. "Bombs Over Saddam" (RADIO)
2. "Bombs Over Saddam" (DIRTY)
3. "Bombs Over Saddam" (INST.)

Produced By: The Dope Fiends

Additional Production & Mixed By:

PJ Quik

FOR INFO. CONTACT BUNGALO RECORDS (818) 710-7740



33.3 RPM STEREO

Big City Allstars



Collector's Edition

THIS SIDE:

1. X-clusive 3:13 2. Big City Move 4:00 3. Back It Up 4:10

OTHER SIDE:

1. X-clusive (Inst) 3:13 2. Back It Up (Inst) 4:10



BC9301-A © 2002 Big City Allstars

BC9301-B

 **big city**
RECORDS

RUTHLESS RECORDS

YOMO & MAULKIE ARE U EXPERIENCED?

STEREO

PR 4237
DOORS SIDE

33 1/3 RPM
PROMOTIONAL COPY
NOT FOR SALE



1. DOORS (1:29)
(Yella; Dollarz N Sense Muzick, BMI.)
 2. GLORY (4:49)
(Yomo, Maulkie, Yella, M. Sims; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 3. WATCH OUT BLACK FOLKS (3:11)
(Yomo, Maulkie, Yella, F. Knight; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP/Irving Music, Inc. BMI.)
 4. MOCKINGBIRD (4:33)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 5. FOR THE LOVE OF MONEY (4:31)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 6. THE A TRAIN (3:59)
(Yomo, Yella; Dollarz N Sense Muzick, BMI.)
 7. SOUL PSYCHEDELIC SIDE (2:54)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
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DIST BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y. N.Y.



A WARNER COMMUNICATIONS COMPANY

RUTHLESS RECORDS

YOMO & MAULKIE ARE U EXPERIENCED?

STEREO

33 1/3 RPM
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PR 4237
PSYCHEDELIC
SIDE

1. WHEN YOUR BACK'S TURNED (4:11)
(Yomo, Yella T. Hester; Dollarz N Sense Muzick/
Longitude Music, BMI.)
 2. MAMA DON'T (3:40)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 3. BRAIN CHILD (2:59)
(Yomo, Maulkie, Yella, M. Sims; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 4. SOCIETY'S RELENTLESS (4:21)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 5. DADDY RICH (4:24)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 6. ARE U EXPERIENCED (3:04)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
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ST-PR-4237B-1-SP

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A WARNER COMMUNICATIONS COMPANY

SLICK RICK
& RAEKWON

77 1ST AVE NEW YORK NEW YORK 10053

EXCLUSIVE

331/3 RPM.
EE0024-1

SIDE 2

"BACKDOWN"

SIDE 2

EXCLUSIVE

560 5th avenue New York NY 10010

CRASH

A

ANTLP-1209



1. Raven (4:18)
2. Street Cats (4:11)
3. Let's Dance (3:10)

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CRASH

B

ANTLP-1209

ANTRA
RECORDS

ARTEMIS
RECORDS

SHERIDAN SQUARE
ENTERTAINMENT

1. What Yall Wanna Do (3:30)
2. My Vida Loca (3:09)
3. Feelin Me (4:18)

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CRASH

C

ANTLP-1209



1. Best Believe (3:33)
2. It's Hot (4:13)
3. Yall Cats (3:47)

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CRASH

D

ANTLP-1209

ANTRA
RECORDS

ARTEMIS
RECORDS

SHERIDAN SQUARE
ENTERTAINMENT

1. I'm Feeling It
(Featuring Lil Sneek) (3:41)
2. Interlude (1:17)
3. Misfortunes Of A Man (3:38)
4. Once In A Life
(Featuring Deuce Bendgeez)
(4:18)

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Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., Bklyn, N.Y. 11216

STEREO
RCR 1951A



CHARLIE'S

Pub. R.E.P. Music
P.R.S. 1980

Charlie's Records
Inc. ©1980

Produced by
Ellis Chowlinon

SAMMS
8580

Soca Baby
(Mc Cartha Lewis)
CALYPSO ROSE
Arr: Pelham Goddard
Music by: Charlie's Roots

Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., Bklyn, N.Y. 11216

STEREO
RCR 1991B



CHARLIE'S

Pub. R.E.P. Music
P.R.S. 1980

Charlie's Records
Inc. ©1980

Produced by
Ellis Chowlinon

ALL HAIL BELIZE

(D. Costa & Mc Lewis)

CALYPSO ROSE

Arr: Pelham Goddard
Music by: Charlie's Roots

STEREOPHONIC

WE WERE HAPPY THERE

GEORGE HOWE & CARL DAVIS

DECCA

PROMOTION COPY
NOT FOR SALE

All Selections ASCAP

DL 75145 SIDE 1

7-LNMG 155

Reg. U.S. Pat. Off. Marca Registrada Mfr'd. By Decca Records A Div. of MCA, Inc., New York, U.S.A.

1. Pax Britannica
THE EMPIRE BUILDER
2. Nanny Hawkins
BOY
3. Extracts of letters by Julian Grenfell
(The Lost Generation) "High Wood"
4. "The Girls of Nineteen-Twenty-Six"
GIRLS

PRODUCED BY MIKE LEANDER
RECORDED IN ENGLAND

STEREOPHONIC

WE WERE HAPPY THERE

GEORGE HOWE & CARL DAVIS

DECCA

All Selections ASCAP

DL 75145 SIDE 2

7-LNMG 156©

PROMOTION COPY
NOT FOR SALE

Reg. U.S. Pat. Off. Marca Registrada Mfr'd. By Decca Records A Div. of MCA, Inc., New York, U.S.A.

1. Extract from "The Civil War in Spain"
SPAIN
2. Vergissmeinicht
GOODNIGHT SUGAR
3. Extract from "English History 1914, 1945"
WELL DONE
4. I AM A PAPER BAG
5. From "Recessional"
WE WERE HAPPY THERE

PRODUCED BY MIKE LEANDER
RECORDED IN ENGLAND

PRONTO

ESPERANDO EL AMANECER MANOLO GALVAN

**PHX-2021
STEREO**

**SIDE A
(PHX-2021 A)**

- 1. MI LUNA 3:07**
- 2. EL VIEJO PESCADOR 2:15**
- 3. PRIMER AMOR 3:20**
- 4. NINO DEL AÑO 2.000 3:52**
- 5. SE ME HA CANSADO EL ALMA 3:42**

Arr. de Cuerda: Luis Cobos

Autores: J. I. Galvan-M. Galvan

Dir.: Manolo Galvan

Recorded in Spain by Hispavox, S.A.

© 1977 MERICANA RECORD CORP.

Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.

PRONTO

ESPERANDO EL AMANECER MANOLO GALVAN

**PHX-2021
STEREO**

SIDE B
(PHX-2021 B)

- 1. NOCHE TRANSPARENTE 2:59**
- 2. NINA QUE CON 15 AÑOS 2:54**
- 3. PIYAYO 3:02**
- 4. QUIERO CANTARTE MUJER 2:47**
- 5. TU ERES MI MOMENTO 3:49**

Arr. de Cuerda: Luis Cobos

Autores: J. I. Galvan-M. Galvan

Dir.: Manolo Galvan

Recorded in Spain by Hispavox, S.A.

© 1977 MERICANA RECORD CORP.

Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.

PRONTO

POR SI QUIERES CONOCERME JOSE LUIS PERALES

**PHV-2013
STEREO**

**SIDE A
(PHV-2013 A)**

1. SI... 3:34
2. SI QUIERES ENCONTRARME 4:05
3. CANCION PARA UN PASTOR (a Julian) 3:03
4. YO QUIERO SER 4:02
5. EL DIA QUE TENGA UNA CASA 2:40

ARRANGED BY: JUANITO MARQUEZ
ALL COMPOSITIONS WRITTEN BY
JOSE LUIS PERALES

RECORDED IN SPAIN BY HISPAVOX, S. A.

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Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.

PRONTO

POR SI QUIERES CONOCERME JOSE LUIS PERALES

**PHV-2013
STEREO**

SIDE B
(PHV-2013 B)

1. **PODRE OLVIDAR 4:43**
2. **ROSALI 2:59**
3. **EL LABRADOR 3:10**
4. **EL TORERILLO 3:10**
5. **QUISIERA DECIR TU NOMBRE 4:32**

ARRANGED BY: JUANITO MARQUEZ

**ALL COMPOSITIONS WRITTEN BY
JOSE LUIS PERALES**

RECORDED IN SPAIN BY HISPAVOX, S. A.

**© 1976 MERICANA
RECORD CORP.**

Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.



AUTUMN

33 1/3 RPM
STEREO
SIDE ONE
TIME: 8:02

CK-106
84-CP-2251
PROMOTIONAL
COPY
NOT FOR SALE

CREEPIN' (AH-AH, THERE YOU GO)

(D. Jones/G. Cooper/V. Bradshaw)

Produced by Skip Scarborough for Relmarc Productions

Starship Music/Dargéeo Publishing, Inc. (ASCAP)

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DISTRIBUTED BY POLYGRAM RECORDS INC • 810 SEVENTH AVE • NY, NY 10019



AUTUMN

33 1/3 RPM
STEREO
SIDE TWO
TIME: 4:08

CK-106
84-CP-2186
PROMOTIONAL
COPY
NOT FOR SALE

CREEPIN' (AH-AH, THERE YOU GO)

(D. Jones/G. Cooper/V. Bradshaw)

Produced by Skip Scarborough for Relmarc Productions

Starship Music/Dargíeo Publishing, Inc. (ASCAP)

© 1984 Compleat Entertainment Corporation

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AUDIO ODYSSEY

BABY-FACE WILLETTE
BEHIND THE 8 BALL

BEHIND THE 8 BALL

(Roosevelt Willette: Arc Music Corp. - BMI)

Side One

13650

SONG OF THE UNIVERSE

(Roosevelt Willette: Arc Music Corp. - BMI)

AMEN

(Arr. Roosevelt Willette: Arc Music Corp. - BMI)

TACOS JOE

(Dennie White: Discus Music Corp. - BMI)

LP - 749

MFG. BY CHESS PRODUCING CORP.

ARGO

33 $\frac{1}{3}$
RPM

AUDIO ODYSSEY

BABY FACE WILLETTE
BEHIND THE 8 BALL

ROLL 'EM PETE

(Pete Johnson,
Joe Turner: Leeds Music - ASCAP)

Side Two

13651

JUST A CLOSER WALK

(Roosevelt Willette: Arc Music Corp. - BMI)

ST. JAMES INFIRMARY

(Joe Primrose: Mills Music Inc. - ASCAP)

SINNIN' SAM

(Nesbitt Hooper: Jo-Art Music - ASCAP)

LP - 749

ARGO

33 $\frac{1}{3}$
RPM

MFG. BY CHESS PRODUCING CORP.

"SONNY BOY"

SONNY ROLLINS

PR 7207
SIDE 1
HIGH FIDELITY



1. EE-AH

(Sonny Rollins-Prestige Music-BMI)

2. B. QUICK

(Sonny Rollins-Prestige Music-BMI)

3. B. SWIFT

(Sonny Rollins-Prestige Music-BMI)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

"SONNY BOY"

SONNY ROLLINS

**PR 7207
SIDE 2
HIGH FIDELITY**



1. THE HOUSE I LIVE IN
(Louis Allen-Earl Robinson)

2. SONNY BOY
(DeSylva - Brown - Henderson - Jolson)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

CELEBRITY
STEREOPHONIC

EAST OF SUEZ

33 $\frac{1}{3}$ RPM
SIDE A

LONG PLAYING
PRINTED IN U.S.A.

TEMPTACIOUS
WHIRLING SANDS
JAZZ OF ARABY
CHIFTI
HORA

UTS 158

**CELEBRITY
STEREOPHONIC**

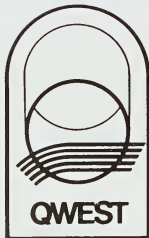
EAST OF SUEZ

**33 $\frac{1}{3}$ RPM
SIDE B**

**LONG PLAYING
PRINTED IN U.S.A.**

**OWO SOLO (Anwar Husson)
HASAPIKO BOLERO
ANWAR HUSSON'S RHAPSODY
INTERNATIONAL DANCE
COSMOPOLITAN**

UTS 158



QUINCY JONES

Featuring Siedah Garrett and Chaka Khan

PRO-A-4458

**PROMOTION ONLY.
NOT FOR SALE.**

**Side 1
33 1/3 RPM**

PRODUCED BY QUINCY JONES
ASSOCIATE PRODUCERS: GLEN BALLARD AND CLIF MAGNESS

Original version from the Qwest/Warner Bros. album
BACK ON THE BLOCK (1/4/2-26020)

THE PLACES YOU FIND LOVE (Radio Edit) 4:34
(G. Ballard/C. Magness/C. Semenya)

MCA Music Pub., a div of MCA, Inc. / Hee Bee Doornit Music adm by WB Music Corp. ASCAP

©1989 Qwest Records



QUINCY JONES

Featuring Siedah Garrett and Chaka Khan

PRO-A-4458

**PROMOTION ONLY.
NOT FOR SALE.**

**Side 2
33 1/3 RPM**

PRODUCED BY QUINCY JONES
ASSOCIATE PRODUCERS: GLEN BALLARD AND CLIF MAGNESS

Original version from the Qwest/Warner Bros. album
BACK ON THE BLOCK (1/4/2-26020)

THE PLACES YOU FIND LOVE (Radio Edit) 4:34
(G. Ballard/C. Magness/C. Semanya)

MCA Music Pub., a div. of MCA, Inc. / Hee Bee Dooinit Music adm. by WB Music Corp. ASCAP

©1989 Qwest Records

Love Ministries

DAVE DUNBAR

STEREO
33 $\frac{1}{3}$ RPM

SIDE ONE
DD-101

- 1. STAND BY ME (2:39)**
- 2. LET ME BE THERE (2:40)**
- 3. TAKE MY HAND PRECIOUS LORD (2:24)**
- 4. HELP ME (2:28)**
- 5. IN THE GARDEN (3:31)**

Love Ministries

DAVE DUNBAR

STEREO
33 $\frac{1}{3}$ RPM

SIDE TWO
DD-101

- 1. WAITIN' THE DAY (2:42)**
- 2. HE TOUCHES ME (2:37)**
- 3. HOW GREAT THOU ART (2:25)**
- 4. BLESSED ASSURANCE (3:35)**
- 5. WHO AM I (2:43)**

1

**Tchaikovsky: Concerto No. 1
in B flat minor, Op. 23**

(beginning) I. Allegro • II. Andante semplice

**ANDREI GAVRILOV (piano)
PHILHARMONIA ORCHESTRA
RICCARDO MUTI cond.**

AM-1-34706

290327-1RA

STEREO

33-1/3

Recorded in England

in association with Melodiya, USSR

© 1985, 1980 EMI Records Limited

Direct Metal
EMI
Mastering

ANGEL



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2

Tchaikovsky: 1. Concerto No. 1 (conclusion)
2. Theme and Variations, Op. 19 No. 6
3. Balakirev: Islamey • 4. Liszt: La Campanella

ANDREI GAVRILOV (piano)

1: Philharmonia Orchestra, Riccardo Muti cond.

AM-2-34706

290327-1RB

STEREO

33-1/3

Recorded in England

in association with Melodiya, USSR

© 1985, 1978, 1980 EMI Records Limited

Direct Metal
DM
Mastering

ANGEL



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STEREOPHONIC

WASHINGTON

TORELLI

WLP
9405

SIDE
1

1. Sinfonia in D Major (G. 20)
2. Sinfonia I.N.D. (G. 36)
3. Sinfonia in D Major (G. 26)
4. Sonata A Cinque (G. 3)

Milan Chamber Orch.
Newell Jenkins Cond.

(WLP 12-9405 A)

Bill Grauer Productions Inc.
New York City

LONG PLAYING

MICROGROOVE

STEREOPHONIC

WASHINGTON

TORELLI

WLP
9405

SIDE
2

1. Concerto in D Minor, Op. 8, No. 7
2. Sinfonia A Quattro (G. 33)
3. Concerto for Strings and Harpsichord, Op. 6, No. 10

Milan Chamber Orch.
Newell Jenkins Cond.

(WLP 12-9405 B)

Bill Grauer Productions Inc.
New York City

LONG PLAYING

MICROGROOVE

ADAM & DAVE'S BLOODLINE

SIDE A:

1.

1/4" SPLIT

2. DARK CLOUDS

45 RPM



2x2 EP SIDE B: 1. COUNTING BACKWARDS



45 RPM

2. THINGS WE SHOULDN'T DO



MOTOWN®

THE COMPOSER SERIES

"MOTOWN CLASSIC VINYL"

2806ML
Side One

2806MLA

Lionel Richie

Great Love Songs with the Commodores
and Diana Ross

1. JUST TO BE CLOSE TO YOU Commodores® (3:13)
2. SWEET LOVE Commodores® (2:56)
3. EASY Commodores® (4:15)
4. THREE TIMES A LADY Commodores® (3:36)
5. STILL Commodores® (1:14:48)

PRODUCED BY JAMES ANTHONY CARMICHAEL
AND COMMODORES

All songs written by Lionel Richie and published by
Jobete Music Company, Inc./Liberty Music (ASCAP)

©1975, ©1976, ©1977, ©1978, ©1979

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Record Corporation

Motown Record Corporation

Distributed in the United States by MCA Distributing, Inc.



MOTOWN®

THE COMPOSER SERIES

"MOTOWN CLASSIC VINYL"

2806ML
Side Two

2806MLB

Lionel Richie
Great Love Songs with the Commodores
and Diana Ross

1. ENDLESS LOVE - Diana Ross & Lionel Richie * (4:27)
(From the Motion Picture "Endless Love")
PGP Music/Brockman Music (ASCAP)
2. SAIL ON - Commodores ++ (3:55)
3. OH NO - Commodores ++ (3:01)
4. LUCY - Commodores ++ (4:15)
5. GIRL I THINK THE WORLD ABOUT YOU - Commodores ** (4:29)

Co-Writer: Thomas McClary, Co-Publisher: Macawrite Music (ASCAP)
PRODUCED BY JAMES ANTHONY CARMICHAEL & COMMODORES
*PRODUCED BY LIONEL RICHIE

All songs written by Lionel Richie and published by Jobete Music Company, Inc./Libren Music (ASCAP) except where noted.

**©1976, +©1979, ++ 1981 Motown Record Corporation.

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Motown Record Corporation

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Santo Domingo All Star Band

Reg. Ind. No. 20167

Merengues Mix

S - B
DDD-1523
Lado (B)

Mix 3

- 1- Bailando (Ramón Orlando Valoy)
- 2- Pitalabio (Dr. Canela)
- 3- No Me Dejes Nunca (Palmer Hernández)
- 4- Búscame (R.M. Vendrell - A. Soler)

Mix 4

- 5- A Millón (S. Jurad)
- 6- Te Voy Hacer Llorar (Alberto Martínez)
- 7- Yo Tengo Un Negro (Luis Kalaff)
- 8- Házme Olvidarla (Alvarado Torres)



Santo Domingo All Star Band

Reg. Ind. No. 20167

Merengues Mix

S - B

DDD-1523

Lado (A)

- Mix 1**
- 1- Mis 20 años (DR)
 - 2- Sape Pa'allá (DR)
 - 3- Hay Que Soledad / Debo Hacerlo (Juan Gabriel)
 - 4- Si Te Vas (DR)

- Mix 2**
- 5- Yo Que Te Amé (J.C. Pérez Soto)
 - 6- Adolescente (Adt. Antonio L. Rivera)
 - 7- Amor Sincero (Juan Gabriel)
 - 8- Mi Amiga Y Su Pato (Cristóbal Sinques)

COSMIC FORCE
RECORDS

SIDE A
STEREO
45 RPM
CFR-9002

PROMOTIONAL COPY
NOT FOR SALE

Produced By:
CLAYTON CHIN QUEE
Mixed By:
KEVIN (D.J.K.) REID
& WAGGY—T
Musicians:
LUDDY STERIODS
MIX MASTER STEVE

UNFORGETTABLE LOVE
JUNIORS BIGGS
HONORABLE APACHE

(J. Biggs, R. Bailey)

- 1) CLUB MIX
- 2) VERSION

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© 1988 COSMIC FORCE RECORDS 10777 S.W. 188 ST. MIAMI, FL. 33157 / (305) 233-3737



SIDE B
STEREO
45 RPM
CFR-9003

PROHIBITED BY LAW
NOT FOR SALE

Produced By:
CLAYTON CHIN QUEE
Mixed By:
KEVIN (D.J.K.) REID
& WAGGY—T
Musicians:
LUDDY STEROIDS
MIX MASTER STEVE

**COME TO ME
SINGER MIKEY
FLESHY RANKS**
(Adapted)

- 1) CLUB MIX
- 2) VERSION

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DIGITAL

1 Copland: 1. El Salón México
2. Danzón cubano • 3. Symphony No. 3
(beginning) I. Molto moderato

DALLAS SYMPHONY ORCHESTRA
EDUARDO MATA cond.

DS-1-37365

STEREO

33-1/3

Recorded in the USA

©1986 Angel Records

Direct Metal
dm
Mastering

ANGEL



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DIGITAL

2 Copland: **Symphony No. 3** (conclusion) 1. II. Allegro molto 2. III. Andantino • IV. Molto deliberato

DALLAS SYMPHONY ORCHESTRA
EDUARDO MATA cond.

DS-2-37365

STEREO

33-1/3

Recorded in the USA

©1986 Angel Records

Direct Metal
dmm
Mastering

ANGEL



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EP

NIGHTCAP CITY

33 RPM

10 bit landscapes LBL008

SIDE
ONE

HEARTBREAKER

SUPER JON

FISH DISCO



EP

NIGHTCAP CITY

33 RPM

to bit landscapes LBL008

SIDE
TWO

MS. CONTROVERSIAL

ARSENAL GUNNERS

MY ANGER

RECORD

ARE YOU READY FOR THIS?

Jackie DeShannon

1. I CAN MAKE IT WITH YOU 2:25
(C. Taylor) Blackwood Mus., Inc. BMI

LP-9328 DJ

1

2. MUSIC AND MEMORIES 2:16
(B. Keyes-C. Singleton) Al Gallico Mus. Corp. BMI
3. WILL YOU LOVE ME TOMORROW 2:34
(G. Goffin-C. King) Screen Gems-Columbia
Mus., Inc. BMI

4. ARE YOU READY FOR THIS 1:55
(J. deShannon) Metric Mus. Co. BMI

5. TO BE MYSELF 2:27
(J. deShannon) Metric Mus. Co. BMI

6. LOVE IS LEADING ME 2:20
(J. deShannon)
Metric Music Co. BMI

IR
IMPERIAL

A PRODUCT OF LIBERTY RECORDS

AUDITION

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

RECORD

IR
IMPERIAL

A PRODUCT OF LIBERTY RECORDS

AUDITION

ARE YOU READY FOR THIS?

Jackie DeShannon

1. WINDOWS AND DOORS 2:49

(H. David-B. Bacharach) Blue Seas Mus., Inc.-
Jac Mus. Co., Inc. - ASCAP

LP-9328 DJ

2

2. YOU DON'T HAVE TO SAY YOU LOVE ME 2:31

(Io Che Non Vivo) (Senza Te) (Pallavicini-
Wickham-Napier-Bell-Donaggio) Miller Mus.,
Corp. ASCAP

3. SO LONG JOHNNY 2:40 (H. David-B. Bacharach)

Blue Seas Mus., Inc.-Jac Mus. Co., Inc. - ASCAP

4. TO WAIT FOR LOVE 2:40

(H. David-B. Bacharach) U. S. Songs, Inc. ASCAP

5. CALL ME 2:16

(T. Hatch) Duchess Mus. Corp. BMI

6. FIND ME LOVE 2:50

(J. deShannon) Metric Mus. Co. BMI

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

GEORGE EDWARDS GROUP

SIDE ONE

DC591/GZD#012

1
THE 8TH CIRCUS
MORNING LIGHT
DOES IT FEEL ALRIGHT?
WEEPING ROCK
MY LOVE
WHO STOLE MY BRAIN?

2
HOW MANY WAYS?
SHE WAS ALL
WONDROUS CHILD
THE VOICE
WERE WE ALL SO YOUNG?
THE CHILDREN SING

CHAPTER III





A PRODUCT OF RADIO CORPORATION OF AMERICA • MADE IN U.S.A. • T.M.K.® REGISTERED MARCA REGISTRADA

ARIAS AND DUETS
FROM BELLINI OPERAS
LA SONNAMBULA

- 1—Act I: COME PER ME SERENO
(Oh! Love, for Me Thy Power)
Act I: SOVRA IL SEN LA MAN MI POSA
(While My Heart Its Joy Revealing)

- 2—Act I: SON GELOSO DEL ZEFFIRO
(I Am Jealous of Each Wandering Zephyr)
3—Act III: AH! NON CREDEA MIRARTI (Could I Believe)
I PURITANI
4—Act I: Polonaise: SON VERGIN VEZZOSA
(With Joy My Heart Is Bounding!)
5—Act II: QUI LA VOCE SUA SOAVE
(In Sweetest Accents)
• Amelita Galli-Curci
2. with Tito Schipa
5. with Manuel Berenguer
Flute Obbligato
K3RP-5137

CAL
525

SIDE
1

LONG 33 $\frac{1}{3}$ PLAY



A PRODUCT OF RADIO CORPORATION OF AMERICA • MADE IN U.S.A. • T.M.® REGISTERED MARCA REGISTRADA

ARIAS AND DUETS
FROM DONIZETTI OPERAS
LUCIA DI LAMMERMOOR

1—Act I: VERRANNO A TE SULL' AURE
(Borne on the Sighing Breeze)

2—Act III: Mad Scene: IL DOLCE SUONO; SPARGI D'AMARO PIANTO
(Cast on My Grave a Flower)

CAL
525

SIDE
2

LINDA DI CHAMOUNIX

3—Act I: O LUCE DI QUEST' ANIMA (Guiding Star of Love)

DON PASQUALE

4—Act I: QUEL GUARDO, IL CAVALIERE
(Glances So Soft)

5—Act II: TORNAMI A DIR CHE M'AMI
(Once Again Let Me Hear Thee)

Amelita Galli-Curci
1 and 5, with Tito Schipa
2. with Clement Barone, *Flute Obbligato*

K3RP-5138

LONG 33 $\frac{1}{3}$ PLAY

VERVE Records

MOODS FOR GIRL AND BOY

**HARRY CARNEY
AND HIS ORCHESTRA**

MG V-2028 A
(50,086)

1. I DON'T STAND A GHOST OF
A CHANCE WITH YOU
(Young-Washington-Crosby)
American Academy of Music, Inc. ASCAP
2. TAKE THE A TRAIN
(Strayhorn) Tempo Music, Inc. ASCAP
3. WE'RE IN LOVE AGAIN
(Carney) Release Music, Inc. BMI
4. CHALMEU
(Carney-Strayhorn)
Tempo Music, Inc. ASCAP

LONG PLAYING MICROGROOVE VERVE RECORDS, INC. — MADE IN U.S.A.

VERVE Records

MOODS FOR GIRL AND BOY

HARRY CARNEY
AND HIS ORCHESTRA

MG V-2028 B
(50,087)

1. MOONLIGHT ON THE
GANGES
(Ewing-Wallace)
Campbell, Connelly & Co. ASCAP
2. IT HAD TO BE YOU
(Kahn-Jones) Remick Music Corp. ASCAP
3. FANTASY
(Michael) Release Music, Inc. BMI
4. I GOT IT BAD AND THAT
AIN'T GOOD
(Ellington-Webster)
Robbins Music Corp. ASCAP

LONG PLAYING MICROGROOVE VERVE RECORDS, INC. — MADE IN U.S.A.

VERVE Records

A POTPOURI OF JAZZ

MG V-2032 A
(50,104)

1. ROUGH RIDIN'
THE OSCAR PETERSON QUARTET
(Fitzgerald-Jones)
Rockaway Music Corp.
2. WHAT'S NEW
THE OSCAR PETERSON DUO
(Haggart-Burke)
M. Witmark & Sons ASCAP
3. TANGA - MACHITO'S ORCHESTRA,
FLIP PHILLIPS, Soloist
(Bauza) Robbins Music Corp. ASCAP
4. CARAVAN
(Ellington-Tizol-Mills)
American Academy of Music, Inc.
ASCAP
5. JAM SESSION FOR A
DANCER
JATP ALL-STARS

LONG PLAYING MICROGROOVE VERVE RECORDS, INC. — MADE IN U.S.A.

VERVE Records

A POTPOURI OF JAZZ

MG V-2032 B
(50,105)

1. NO NOISE - MACHITO'S ORCHESTRA
Charlie Parker and Flip Phillips, Soloists
(Bartee) John Bartee
2. OH, LADY BE GOOD
TEDDY WILSON and BUDDY SIMMONS
(George and Ira Gershwin)
New World Music Corp. ASCAP
3. THOROUGHbred
THE GEORGE WALLINGTON TRIO
(Wallington) Mills Music, Inc. ASCAP
4. WITHOUT RESERVATION
THE GEORGE WALLINGTON TRIO
(Wallington) Mills Music, Inc. ASCAP
5. FLYING HOME
FLIP PHILLIPS and MACHITO
(Goodman-Hampton)
Regent Music Corp. BMI
6. BUCABU
FLIP PHILLIPS
and MACHITO
(Phillips) JATAP
Publishing Co., Inc.
BMI

LONG PLAYING MICROGROOVE VERVE RECORDS, INC. — MADE IN U.S.A.

The Epic Records logo, featuring the word "Epic" in a stylized, cursive script. The letters are filled with a gradient from light blue to yellow, outlined in gold, and have a 3D effect with a shadow. A long, thin, gold-colored swoosh extends from the bottom of the "P" across the label.

CHARLIE DANIELS
UNEASY RIDER

E 34369
STEREO

SIDE 1
AL 34369
© 1973 CBS Inc.

1. FUNNY JUNKY 3:14
2. BIG MAN 5:12
3. WHY CAN'T PEOPLE 5:49
4. REVELATIONS 7:37

© Charlie Daniels

"EPIC", IS A TRADEMARK OF CBS INC./MARCA REG.

RELEASED IN U.S.A.



GREAT RECORDINGS OF THE CENTURY

ELENA GERHARDT

SIDE 2

SPEED 33 1/3

COLH 142

(2XEA-X-10254)

HUGO WOLF SONGS

- (a) Herr was fruch der Boden hier
- (b) Nun wand're Meide
- (c) Wie ich sehwebe
- (d) Ach, das Krühen klingen
- (e) Wenn du zu dem Baum in gelst
- (f) In dem Schatten meinst Locken
- (g) Auch kleine Bräute
- (h) - (1) the junder source
- (2) Du Juchst mit wem's Frachen
- (3) Mein, jünger Hart
- (i) Und stiel the Brille

RECORDED 1931

Recorded in England and Germany
Manufactured in U.S.A.



GLOBAL SOUL

FEATURING

NATALIA



" WHEN WE SING "
GOING FOR ADDS IMMEDIATELY!!!!

Nervous Inc.

363 Seventh Avenue 16th Floor, NY NY 10001 tel (212) 273.1135 fax (212) 273.1148 email: nervousny@worldnet.att.net

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FREDDIE MERCURY

Produced by Freddie Mercury,
Mike Moran & Dave Richards

1

V-15291
X601347A

THE GREAT PRETENDER

(Buck Ram)

Time—5:50

Panther Music Corp.-ASCAP

33 1/3 RPM

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the
Spirits of Bluegrass

SOMEBODY NEW

Side One

Stereo
33 1/3 rpm

- 1. Somebody New (*R. Smith*) 2:27**
- 2. This Morning at 9:00 (*R. Yarborough*) 2:10**
- 3. When the Roses Bloom Again (*Traditional*) 3:30**
- 4. Helen 2:13**
- 5. How Mountain Girls Can Love (*Traditional*) 2:15**
- 6. Rawhide (*B. Monroe*) 2:06**

FULTON LEE RECORDS



the
Spirits of Bluegrass

SOMEBODY NEW

Side Two

Stereo
33 1/3 rpm

1. **Now She's Gone** (*L. Frazell*) 2:20
2. **When I Went Walkin'** (*S. Eager*) 2:24
3. **Rainbow Tomorrow** (*Traditional*) 3:10
4. **Columbus Stockade Blues** (*Traditional*) 2:15
5. **Preachin', Prayin', Singin'** 2:00
6. **My Little Girl** (*Traditional*) 1:35

FULTON LEE RECORDS

The Sinners

Side A: Don't Think
I Don't Want To Be Your Lover
Under the Smoky Sky

The Sinners

Side B: I Need You
Invisible Man
I Should Have Known
Whoa Whoa Whoa



KING COBRA
WOODY HERMAN

SIDE 1

F-9499

- 1. KING COBRA 6:00**
(Tom Scott) India Music-ASCAP
- 2. DON'T YOU WORRY 'BOUT A THING 5:39**
(Stevie Wonder) Jobete/Black Bull-ASCAP
- 3. SPAIN 7:02**
(Chick Corea) Litha Music-ASCAP

© 1976 Fantasy Records
(F-9499-A)

FANTASY®RECORDS, BERKELEY, CALIFORNIA



Fantasy

KING COBRA

WOODY HERMAN

SIDE 2

F-9499

1. JAZZMAN 4:30
(King-Palmer) Colgems Music-ASCAP
 2. LAKE TACO 4:51
(Andy Laverne) Capricorn Music-ASCAP
 3. COME RAIN OR COME SHINE 4:38
(Mercer-Arlen) A-M Music/Chappell
Music-ASCAP
 4. TOOTHLESS GRIN 4:26
(John LaBarbera) Deaver Enterprises-ASCAP
- © 1976 Fantasy Records
(F-9499-B)

FANTASY®RECORDS, BERKELEY, CALIFORNIA

Epic

CHARLIE DANIELS
UNEASY RIDER

E 34369
STEREO

SIDE 1
AL 34369
© 1973 CBS Inc.

1. FUNKY JUNKY 3:14
2. BIG MAN 6:12
3. WHY CAN'T PEOPLE 5:49
4. REVELATIONS 7:37

STEREO

"EPIC", IS A TRADEMARK OF CBS INC./MARCA REG.

The Epic Records logo, featuring the word "Epic" in a stylized, cursive font with a blue-to-yellow gradient and a red swoosh underneath.

CHARLIE DANIELS
UNEASY RIDER

E 34369
STEREO

SIDE 2
BL 34369
© 1973 CBS Inc.

1. UNEASY RIDER 5:17
2. MIDNIGHT LADY 4:39
3. SOMEBODY LOVES YOU 3:44
4. NO PLACE TO GO 10:08

© Daniels

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HI-LIFE RECORDS

HLP-41
Monophonic

SIDE A
33 $\frac{1}{3}$ RPM

SARAH VAUGHAN

1. THE ONE I LOVE BELONGS TO
SOMEBODY ELSE
2. LOVE ME OR LEAVE ME
3. A HUNDRED YEARS FROM TODAY
4. PENTHOUSE SERENADE
5. EVERYTHING I HAVE IS YOURS
6. LOVER MAN

A PRODUCT OF BELL RECORDS INC. 1650 BROADWAY, NEW YORK 19, N. Y.

HI-LIFE RECORDS

HLP-41
Monophonic

SIDE B
33 $\frac{1}{3}$ RPM

SARAH VAUGHAN

1. I'M THROUGH WITH LOVE
2. DON'T WORRY 'BOUT ME
3. SEPTEMBER SONG
4. GENTLEMAN FRIEND
5. I FEEL SO SMOOCHIE
6. TROUBLE IS A MAN

A PRODUCT OF BELL RECORDS INC. 1650 BROADWAY, NEW YORK 19, N. Y.



DREAMY

SARAH VAUGHAN

SF-9034
(RSD-159-A)

STEREO

1. DREAMY (Shaw-Garner)
(Octave Music-ASCAP-2:54)
2. HANDS ACROSS THE TABLE (Parish-DeLattre)
(Mills Music-ASCAP-2:52)
3. THE MORE I SEE YOU (Gordon-Warren)
(Bregman Vocco & Conn-ASCAP-3:05)
4. I'LL BE SEEING YOU (Kahai-Faig)
(Williamson Music-ASCAP-2:51)
5. STAR EYES (Raye-DePaul)
(Leo Feist, Inc.-ASCAP-2:54)
6. YOU'VE CHANGED (Fischer-Carey)
(Melody Lane-BMI-3:35)

LONG PLAYING 33 $\frac{1}{3}$ HIGH FIDELITY



DREAMY
SARAH VAUGHAN

SF-9034
(RSD-159-B)

STEREO

1. **TREES** (Resdach-Kilmar)
(G. Schirmer-J. Vogel-ASCAP-3:01)
2. **WHY WAS I BORN** (Kern-Hammerstein) From "Sweet Adeline"
(T. B. Harms-ASCAP-2:29)
3. **MY IDEAL** (Robin-Whiting-Chase)
(Famous Music-ASCAP-2:56)
4. **CRAZY HE CALLS ME** (Russell-Gigman)
(Massey Music-ASCAP-3:05)
5. **STORMY WEATHER** (Arlen-Koehler)
(Mills Music-ASCAP-3:27)
6. **MOON OVER MIAMI** (Leslie-Burke)
(Bourne, Inc.-ASCAP-2:20)

LONG PLAYING 33 $\frac{1}{3}$ HIGH FIDELITY



Record Dept., E

LP-1003
Side 1

33 1/3
Mono

1. GOING OUT OF MY HEAD—3:10
(T. Randazzo—B. Weinstein)
Publisher: Vogue Music Corp.
2. ON A CLEAR DAY—2:30
(Burton Lane—Allan J. Lerner)
Publisher: Chappell Co.
3. THE LADY'S IN LOVE WITH YOU—2:05
(Burton Lane—Frank Loesser)
Publisher: Paramount Music Corp.
4. THE SONG IS YOU—2:37
(Jerome Kern—Oscar Hammerstein 2nd)
Publisher: Harms Music Corp.
5. I'M IN LOVE—1:20
(Richard Farraris)
Publisher: Unknown



Record Dept., E

LP-1003
Side 2

33 1/3
Mono

1. THE SHADOW OF YOUR SMILE—3:03
(Johnny Mendel—Paul Francis Webster)
Publisher: Miller Music Corp.
2. MAKE SOMEONE HAPPY—2:15
(Jule Styne—Eddie Condon & Adolph Green)
Publisher: Stratford Music Publishing Corp.
3. SPANISH FLEA—2:22
(Julius Wechter)
Publisher: Almo Music Corp.
8255 Sunset Blvd., Hollywood, Calif.
4. MATCH MAKER—2:50
(Jerry Bock—Shelden Harnich)
Publisher: Valanda Music Corp.

Clarence Jos. Rivers:

THE BROTHERHOOD OF MAN

Orch. by Henry Papale

Erich Kunzel conducting

Cincinnati Chamber Ensemble and Choir

Side 1
WLSM-34-S

STEREO
(BOM-1)

A. Concert Version

- | | |
|----------------------------|------------------------|
| 1. Lord Have Mercy (1:57) | 2. Glory to God (2:00) |
| 3. I Believe in God (1:57) | 4. Holy, Holy (1:11) |
| 5. Lamb of God (2:09) | |

B. Congregational Version (Arranged by Frank Proto)

- | | |
|----------------------------|---------------------------|
| 1. I Believe in God (1:57) | 2. Lord Have Mercy (1:36) |
| 3. Glory to God (1:49) | 4. Holy, Holy (0:56) |
| 5. Lamb of God (1:30) | |

Distributed by
World Library of Sacred Music

Clarence Jos. Rivers:

THE BROTHERHOOD OF MAN

Orch. by Henry Papale

Erich Kunzel conducting

Symphony Jazz Quintet, Cincinnati Chamber Choir

Arrangements by Frank Proto

Side 2
WLSM-34-S

STEREO
(BOM-2)

C. Jazz Version (Narrated by the composer)

- | | |
|-------------------------------|-------------------------------|
| 1. Spoken Introduction (:07) | 2. Spoken Introduction (1:29) |
| I Believe in God (1:52) | Lord Have Mercy (3:07) |
| 3. Spoken Introduction (0:37) | 4. Spoken Introduction (0:45) |
| Glory to God (1:51) | Holy, Holy (2:33) |
| 5. Spoken Introduction (1:22) | |
| Lamb of God (2:21) | |

Distributed by
World Library of Sacred Music

HUNG RECORDS
HARLEM UP • N • COMING
WE UP-N-RUNNING



Money Talks Entertainment

SIDE A

I NEED A BAD BITCH (REMIX)

FEATURING

BLAKK PIMP • HUNC • BEN FRANK

PANAMA GRIFF • POP \$H*T

I NEED A BAD BITCH REMIX (DIRTY) 4:40

I NEED A BAD BITCH REMIX (CLEAN) 3:52

I NEED A BAD BITCH REMIX (INSTRUMENTAL)

**PRODUCED BY
FOP \$H*T**

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HUNG RECORDS
HARLEM UP • N • COMING
WE UP-N-RUNNING



Money Talks Entertainment

SIDE B

**BLAKK PIMP
I WANNA**

FEATURING

POP \$H*T • J.O. • X-MAN

**I WANNA (DIRTY)
I WANNA (CLEAN)
I WANNA (INSTRUMENTAL)**

**PRODUCED BY
POP \$H*T**

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INTERNATIONAL BROTHERHOOD OF MUD MEN



Side A



1. Mudmen
2. RITA
3. Call Now
4. Stabbing You

5. Washy Washy
6. Poser
7. Hipster

CRAP
Records

CRP124

S C A R E H O

INTERNATIONAL BROTHERHOOD OF MUD MEN



Side B



1. Lock and Load
2. Run
3. Gun

4. Sober Strippers
5. Cunt Like You
6. Masturbating
(With Mikey Wild)

CRAP
Records

CRP124

S
C
A
R
E
H
O

MY MOTHER'S PRAYER

Side One
R13448A
TIME: 20:10

Stereo
HC-1001
33 1/3 RPM

O Thou, In Whose Presence
*My Mother's Prayer
He Will Remember Me
What A Blessing In Jesus I've Found
Bridge Over Troubled Water

Hilton C. Felton Jr. (organ, elect. piano & piano)
Hilton's Concept Pub. Co., BMI

*Composed By Hilton C. Felton, Jr.

MY MOTHER'S PRAYER

Side Two
RI3448B
TIME: 18:34

Stereo
HC-1001
33 1/3 RPM

Ave Maria
I Want Jesus To Walk With Me
Lead Me To Calvary
The Lord Will Make A Way Somehow
**The Creation (James Weldon Johnson)

Hilton C. Felton Jr. (organ, elect. piano & piano)
** Rev. Leonard Ray Felton (Reciting)
Hilton C. Felton, Jr. (organ)
Johnathan Settel (special effects)



VENEZUELA
TECHNOTRONIC
BODY TO BODY

33.3 RPM.

LADO A

656 652-1

- 1- MOVE THAT BODY "Mueve ese cuerpo" (*) (Rejane Magloire/Jo Bogaert)
2- WORH "Trabajo" (Rejane Magloire/Jo Bogart-Patrick de Meyer) 3- RELEASE
YOURSELF "Relájate" (*) (Rejane Magloire/Jo Bogaert-Patrick de Meyer)
4- COLD CHILLIN' "Escalofriante" (Oliver Abbeloos-Lucien Foort/Jo
Bogaert-Patrick de Meyer) 5- VOICES "Voces" (Jo Bogaert) 6- MONEY
MAKES THE WORLD GO ROUND "El dinero hace al mundo girar"
(Rejane Magloire/Jo Bogaert)

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(*) ADM Publ./Sof.

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VENEZUELA

TECHNOTRONIC
BODY TO BODY

33.3 RPM.
LADO B

656*652-1

- 1- GIMMIE THE ONE "Dame el uno" (Rejane Magloire/Jo Bogaert-Patrick de Meyer)
2- YEH-YEAH (Jo Bogaert) 3- BODY TO BODY "Cuerpo a Cuerpo"
(Oliver Abbeloos-Lucien Foort/Oliver Abbeloos-Lucien Foort-Jo Bogaert)
4- GET IT STARTED "Comenzando" (*) (Rejane Magloire/Jo Bogaert)
5- BOGAERT'S BREAKFAST "Desayuno de Bogaert" (Jo Bogaert)

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PhAtMix

PH-9904A
C & P PHATT
RECORDS, Ltd.
(Log #36933)

33 1/3 RPM
STEREO
SIDE A
(ASCAP/BMI)

1. "Friday"
(L.P. Remix)
2. "Dirty Dancin'"
(L.P. Mix)
3. "So Many Ways"
(Bad Boy Remix)
4. "Where Am I?"
(Blunt Mix)

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PhAttMix

PH-9904B
C & P PHATT
RECORDS, Ltd.
(Log #36933)

33 1/3 RPM
STEREO
SIDE B
(ASCAP/BMI)

1. "Lifestyles Of The Rich & Shameless"
(Mr. Sex East Coast Remix)
2. "Lifestyles Of The Rich & Shameless"
(Dat Nigga West Coast Remix)

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LATIN MIX USA

Side One

RICKY MARTIN María (Jason Nevins' Remix)
WYCLEF JEAN FEATURING REFUGEE CAMP ALLSTARS
Guantanamo (Carnabeat Short Version)
SHAKIRA Estoy Aquí (Extended Club Mix)

C2 69128
C 69493

AL 69493
STEREO

Sony
DISCOS

COLUMBIA

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LATIN MIX USA

Side Two

THE BLACKOUT ALLSTARS I Like It (Radio Mix)

DLG FEATURING HUEY Muévete

ALBITA Valga El Brillo De Tus Ojos
(Lopez Del Sol 12" Remix)

CHAYANNE Baila Baila (Memé's Radio Mix)

C2 69128
C 69493

BL 69493
STEREO

Sony
DISCOS

COLUMBIA

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LATIN MIX USA

Side Three

MÓNICA NARANJO Pantera En Libertad (Xtra Mix Apollo 440)

MERENBOOTY GIRLS Bien Pegaito (Radio Mix)

FEY Muévelo/Move It (Remix)

C2 69128
C 69494

AL 69494
STEREO

Sony
DISCOS

COLUMBIA

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LATIN MIX USA

Side Four

ROBI ROB'S CLUBWORLD (Featuring The Wepaman)
Mi Gente Latina (Robi Rob's Boriqua Edit)

LORENA MÁRTINEZ
Ritmo De La Noche (Radio Mix)

WILL SMITH (Miami Mix)

C2 69128
C 69494

BL 69494
STEREO

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DISCOS

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**John
ohn**

Records

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VPRD-5069-A

GAL SAY YES

(R. Pryce / L. James Jr.)

Bounty Killer

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MINE THE GIRL THEM

(R. Pryce / L. James Jr.)

Bounty Killer

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KEITH SYKES

PROMOTIONAL USE ONLY - NOT FOR SALE

L33-1753
(MCA2911)

Side 1

Keith Sykes
Music (BMI)
(3:13)

IN BETWEEN LIES

(Keith Sykes-John Hampton)

**PRODUCED BY JERENE SYKES FOR MEMPHIS
RECORDS PRODUCTIONS**

**From the Backstreet LP, BSR-5277 "It Don't
Hurt To Flirt"**

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KEITH SYKES

PROMOTIONAL USE ONLY - NOT FOR SALE

L33-1753
(MCA2912)

Side 2

Keith Sykes
Music (BMI)
(3:09)

LOVE SHINES BRIGHT

(Keith Sykes)

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RECORDS PRODUCTIONS**

**From the Backstreet LP, BSR-5277 "It Don't
Hurt To Flirt"**

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DAVID WERNER

AS 628
STEREO

SIDE 1
XSM 166209
© 1979 CBS Inc.

1. WHAT'S RIGHT 3:42
-D. Werner-

**DEMONSTRATION
NOT FOR SALE**

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DAVID WERNER

AS 628
STEREO

SIDE 2
XSM 166210
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1. HOLD ON TIGHT 4:13
2. WHAT DO YOU NEED TO LOVE 4:01

-D. Werner-

**DEMONSTRATION
NOT FOR SALE**

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FLASH

(remixed)

Tease

PD-13488

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ANGEL OF THE NIGHT

AR-1003
(GRP-5501)

STEREO
SIDE A

ANGELA BOFILL

1. I TRY 5:35 (Angela Bofill) Roaring Fork Music/Purple Bull Music (BMI) 2. PEOPLE MAKE THE WORLD GO' ROUND 4:30 (Linda Creed & Thomas Bell) Assorted Music/Beelboy Music (BMI) 3. ANGEL OF THE NIGHT 4:55 (Bunny Hull & Jim Devlin) Brass Heart Music Co. (BMI) 4. RAINBOW CHILD (LITTLE PAS) 3:42 (Angela Bofill) Roaring Fork Music/Purple Bull Music (BMI)

ARRANGED AND CONDUCTED BY DAVE GRUSIN
PRODUCED BY DAVE GRUSIN AND LARRY ROSEN
FOR GRUSIN/ROSEN PRODUCTIONS



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ARISTA



"ANGEL OF THE NIGHT"

AR-1003

(GRP-5501)

STEREO

SIDE B

ANGELA BOFILL

1. **WHAT I WOULDN'T DO (FOR THE LOVE OF YOU)** 3:28
(Music: Jack Perricone Lyrics: Denise Utt) Roaring Fork
Music/Purple Bull Music (BMI) 2. **THE FEELIN'S LOVE**
5:03 (Angela Bofill) Roaring Fork Music/Purple Bull Music
(BMI) 3. **LOVE TO LAST** 4:53 (John Madden) Danvic
Publishing (BMI) 4. **THE VOYAGE** 5:30 (Angela Bofill)
Roaring Fork Music/Purple Bull Music (BMI)

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PRODUCED BY DAVE GRUSIN AND LARRY ROSEN
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DELIGHTED MINT

Groove Thang feat.HANA

OTHER SIDE

1. Groove Thang feat.HANA (DELIGHTED MIX)

Words : DELIGHTED MINT / Music : MITSURU SHIMADA, B-BANDJ / Arrange : MITSURU SHIMADA

2. Groove Thang feat.HANA (B-MINT MIX)

Words : DELIGHTED MINT / Music : B-BANDJ, MITSURU SHIMADA / Arrange : B-BANDJ
Scrach : DJ JUN (DOPE WAXX Production)

3. Groove Thang feat.HANA (DELIGHTED MIX)

Instrumental



Splash down



THIS SIDE

1. TO YOU (Love from the sun MIX)

Words : DELIGHTED MINT / Music : GIORGIO CANCEMI / Remixed by JIVE TALK (From Splash down Production)
Chorus arrange : MITSURU SHIMADA / Guitar : MASAYUKI TERAKAWA

2. TO YOU

Words : DELIGHTED MINT / Music : GIORGIO CANCEMI, B-BANDJ / Arrange : B-BANDJ, MITSURU SHIMADA
Chorus arrange : MITSURU SHIMADA / Guitar : MASAYUKI TERAKAWA

3. TO YOU

Instrumental

*All song featuring vocal & backing chorus HANA

Sound produced by B-BANDJ, MITSURU SHIMADA

33 1/3rpm / CASD-001 / Price : ¥1,400 TAX IN



RUDE BOY

KELLY

RECORDS

K.P.

SIDE B

Dist. At:

RIDDIM INT'L.

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10600 S.W. 184th Terr.

MIAMI, FL. 33157

Tel. (305) 378-2407

Fax: (305) 378-2408

Pub.: Doncut Pub.



45 R.P.M.

VERSION

Gold Disc



**GOLD DISC
RECORDS**

**Dist. By:
V.P. Records
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
TEL: (718) 291-7058**



**(C)(P)1992
VPRD-969-A
Prod. By Fattis**

**TREAT ME LIKE A PRINCESS
MARCIA GRIFFITHS**

Mastered At V.P. By Paul Sheilds

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Gold Disc



**GOLD DISC
RECORDS**

Dist. By:
V.P. Records
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
TEL: (718) 291-7058



(C)(P)1992
VPRD-969-AA
Prod. By Fattis

IF I DIDN'T LOVE YOU

(Adapted)

GLEN RICKS

Mastered At V.P. By Paul Sheilds

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Penthouse

RECORDS

Produced by
D. Germain



Side A

Dist. by:

Riddim Int'l. Records Dist.

10600 N.W. 184th Terr.

Miami, Fl. 33157

Tel. (305) 378-2407

Fax: (305) 378-2408

Pub. Doncut Music

CHATTY MOUTH

(P. Barrett)

TONY REBEL

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Penthouse

RECORDS

Produced by
D. Germain



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10600 S.W. 184th St.
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VERSION MAFIA & FLUXY

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SIDE B

ARISE

ARISE

ARISE

BLOOD

YOUNG

RECORDS

2960

LOWELL

PLACE

BETHLEHEM,

PA

18017

(215)

867-9231



BLOOD YOUNG

SIDE A

45 RPM Stereo

Time: 3:49

Mix at:

H.C. and F

by Phillip Smart

Master at V.P. Records

by Paul Scott

Executive Producers:

Hezekiah Hunter &

Richard Fowlin

Distributed by:

V.P. Records

170-21 Jamaica Ave.

Queens, N.Y. 11423

(718) 291-7058

DOG HEART

(Written by Richard Fowlin)

MEGA MOUTH

Publisher:

Dog Heat Music ASCAP

Warning:

Unauthorized

reproduction

or

this

recording

is

prohibited by law.

BLOOD

YOUNG

RECORDS

2960

LOWELL

PLACE

BETHLEHEM,

PA

18017

(1215)

897-9331



BLOOD YOUNG

SIDE B

45 RPM Stereo

Time 3:49

Mix at:

H.C. and F

by Phillip Smart

Master at V.P. Records

by Paul Scott

Executive Producers:

Hezekiah Hunter &

Richard Fowlin

Distributed by:

V.P. Records

170-21 Jamaica Ave.

Queens, N.Y. 11423

(718) 291-7058

Warning:

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DOG DUB (Written by Richard Fowlin) MEGA MOUTH

Publisher:

Dog Heat Music ASCAP

reproduction

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law.

inchworm
records

45
rpm

Hello Lovers

Vanity Fair

this side

A

1. My Girlfriend is a Guy Pirate
2. The Ribbon Moves
3. Birthday Suit

other side

4. A) Fall B) Fall
5. Good News for People with Tiny Black Hearts
6. Mine, I've Always Liked the Sound of that Word
7. The Low Arms of Light

45
rpm

side
B



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THIS SIDE

- 1. Play Your Thing (4:04)**
S. Washington, B. Cardwell, R. Gray
- 2. Play Your Thing - Instrumental (4:04)**
S. Washington, B. Cardwell, R. Gray
- 3. Just a Little Bit (4:49)**
S. Washington, B. Cardwell, R. Gray, S. Matthews



HRC-4005-1

Produced by: Stephen C. Washington, The Fearless Leader for TFL
Executive Producer: Maurice Franklin
Published by: Youth at Risk/NYBC (BMI)
Art Director: Andrea S. Booth
Logo Design: Roderick Gray

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THAT SIDE

1. What's the Situation (4:26)

S. Washington, B. Cardwell, R. Gray, M. Smith

2. What You Ain't Down With (3:38)

S. Washington, B. Cardwell, R. Gray, M. Smith, T. Wilcox, M. Adams

3. What You Ain't Down With - Hood Mix (3:36)

S. Washington, B. Cardwell, R. Gray, M. Smith, T. Wilcox, M. Adams

4. Listen to the Gold (4:05)

S. Washington, B. Cardwell



HRC-4005-1

Produced by: Stephen C. Washington, The Fearless Leader for TFL

Executive Producer: Maurice Franklin

Published by: Youth at Risk/NYBC (BMI)

Art Director: Andrea S. Booth

Logo Design: Roderick Gray

times 3

typical

*12" mixes
radio edit
lp version*

*relationship
to get loose*

time

lp version

Sound of Los Angeles Records



TIMES 3

33 1/3 RPM

STEREO

© 1991 Sony Music
Entertainment Inc.

ZAS 4436

XSS 04436A

1. TYPICAL RELATIONSHIP (Radio Edit) 3:44

2. TYPICAL RELATIONSHIP (LP Version) 5:29

-Z. Harmon-C. Troy-V. Davis- Special Versions From The Epic Records Release:
"TIMES 3" 75319/Produced by Zac Harmon and Christopher Troy/Recorded
and mixed at Our Own Studio, Los Angeles, CA/Mastered by Brian
Gardner at Bernie Grundman Mastering, Hollywood, CA/Publishers:
Welbeck Music/Gimme 1/2 Publishing (admin. by MCA Music
Publishing,) (a div. of MCA Inc.) (ASCAP)/Maniac
Psycho Publishing/Maschal Music/ATV Music
Leftover Soupped Mus (admin. by Music
Corp. of America Inc.) (BMI)

**DEMONSTRATION
NOT FOR SALE**

MANUFACTURED AND DISTRIBUTED BY CBS RECORDS INC./1801 CENTURY PARK WEST LOS ANGELES, CA.

Q&A
SOUND OF LOS ANGELES RECORDS



epic

TIMES 3

33 1/3 RPM

STEREO

© 1991 Sony Music
Entertainment Inc.

ZAS 4436

XSS 04436B

Time: 4:53

TIME TO GET LOOSE

-W. Crockett-T. Hatter-D. Johnson- Taken From The Epic Records Release:
"TIMES 3" 75319/Produced by Wes Crockett, Tee Hatter and Dennis
Joel/Recorded and mixed at Spark Productions, Oakland, CA
Mastered by Brian Gardner at Bernie Grundman Mastering,
Hollywood, CA/Publishers: Epic/Solar Songs Inc./Wes
World Music Publishing (BMI)

**DEMONSTRATION
NOT FOR SALE**

MANUFACTURED AND DISTRIBUTED BY CBS RECORDS INC./1801 CENTURY PARK WEST LOS ANGELES, CA



10920 Wilshire Blvd.

Los Angeles, Calif.

SIDE 1

TR-2117

MECHANICAL MEMORIES

THE AUTHENTIC SOUND OF MECHANICAL MUSICAL REPRODUCING
INSTRUMENTS RECORDED AT THE BRITISH PIANO MUSEUM

1. Tango And Song (Fred Raymond) Antimitic-Clavistist Sinfonie-Jazz Piano (Upright) Model No. 9 circa 1920
2. See The Conquering Hero Comes (Handel) Aeolian Orchestrelle circa 1900
3. Etude in D Flat (Liszt) Played By Mark Hambourg 1915 Recording Erard-Ampico Piano (Grand) circa 1926
4. Roses Of Picardy (H. Wood, F. E. Weatherly) Violano Virtuoso circa 1904-1907
5. Am I Blue? (H. Akst. G. Charlie) Hupfeld Piano (Vertical) (73 Note) circa 1910
6. Moonlight On The Alster, Op. 60 (O. Petras. R. Stainforth) Welte Orchestrion circa 1890
7. When Day Is Done (R. Katscher. B. G. de Silva) Played By Harvey Maddon. Steinway Duo-Art Grand Piano circa 1928
8. Down South (Trad.) Imhof And Murkle Orchestrion circa 1900

© 1979 Everest Records, Inc.



10520 Wilshire Blvd.

Los Angeles, Calif.

SIDE 2


TR-2117

MECHANICAL MEMORIES

THE AUTHENTIC SOUND OF MECHANICAL MUSICAL REPRODUCING
INSTRUMENTS RECORDED AT THE BRITISH PIANO MUSEUM

1. Under The Double Eagle (Wagner) Duet Played By Ernest Leith And Ralph Addison. Steinway-Duo-Art Grand Piano circa 1926
2. Rubinstein Two Step Inc. "Pretty Baby" (Jackson. Kahn. Van Alstyne) Popper 'Clarabella' Orchestration 3. My Fate Is In Your Hands (Razaf, Waller) Played By Victor Arden. Erard-Ampico Grand Piano circa 1926
4. Chant D'Amour Op. 31 (F. Drdla) Hupfield Phonoliszt Violina circa 1909-1912
5. Octave-Study Op. 740, No. 5 (Carl Czerny) Played By Josef Levinne Recorded 1911. Steinway-Welte Vertical Piano circa 1910
6. American Airs (Unknown) Imhof And Mukle Orchestration circa 1899
7. Arabesque No. 1 (Debussy) Played By Leo Pyschnoff Steinway-Welte Grand Piano circa 1922
8. Trees (Oscar Rasbach) Played By Jesse Crawford Wurlitzer Theatre Organ circa 1930

© 1979 Everest Records, Inc.


- 
1. Now You Want to Come Back Home (4:58)
Lead Vocal King Rossy
 2. Now You Want to Come
Back Home (4:50)
"Instrumental"

Produced By King Ross & Danny Hardgrove
Arranged By
King Ross
© 1990

SIDE A
Speed 45

K&R
Records
1991

**King Rossy
&
D. Rock Company**

- 
1. Give Me YOur Love (4:42)
Vocal King Ross, Rap D Rock
2. Give Me Your
Love (4:42)
"Instrumental"

Produced By King Ross & Danny Hardgrove
Arranged By
King Ross
©1990

SIDE B
Speed 45

K&R
Records
1991

**King Rossy
&
D. Rock Company**



FOR PROMOTIONAL USE ONLY/NOT FOR SALE

SHANICE

STEREO
33 1/3 RPM

3746310261
SIDE A

"I'M CRYIN' (ASCAP)"

(N.M. WALDEN, S. WILSON, S. DAKOTA)

1. RADIO EDIT 3:46

2. LP VERSION 5:02

PRODUCED AND ARRANGED BY: NARADA MICHAEL WALDEN
FOR PERFECTION LIGHT PRODUCTIONS
EXECUTIVE PRODUCERS: JHERYL BUSBY & NARADA MICHAEL WALDEN
A & R DIRECTION: VIDA SPARKS
LP VERSION APPEARS ON SHANICE'S
"INNER CHILD" ALBUM 374636319-2/4
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FOR PROMOTIONAL USE ONLY/NOT FOR SALE

SHANICE

STEREO
33 1/3 RPM

3746310261
SIDE B

"I'M CRYIN' (ASCAP)"

(N.M. WALDEN, S. WILSON, S. DAKOTA)

1. INSTRUMENTAL VERSION 5:02

PRODUCED AND ARRANGED BY: NARADA MICHAEL WALDEN
FOR PERFECTION LIGHT PRODUCTIONS

EXECUTIVE PRODUCERS: JHERYL BUSBY & NARADA MICHAEL WALDEN

A & R DIRECTION: VIDA SPARKS

© 1992, 1991 MOTOWN RECORD COMPANY, L.P.

MFD. AND MKTD. BY MOTOWN RECORD CO. L.P. LOS ANGELES, CA 90028-U.S.A.

Stereo 33 $\frac{1}{3}$ R.P.M.

BLACKBIRD

HERE TO STAY

Prod. & Arr. by Loughton 'Sarge' Sargeant
Exec. Prod.: Kenrick Sheen & Keith Preddie

Background Vocals:
Marge Lawrence, C. Allake Phillips,
Loughton 'Sarge' Sargeant

SIDE A



JOKER

RECORDS

YOU EH READY

(L. Sargeant)

© P Starnet Music Inc. (ASCAP)

YOU EH READY (Party Mix)

Distribution: Johnny Thomas
180-01 Linden Blvd., St. Albans, N.Y.
(718) 526-8200 / 8201

Dist. by Charlo Productions
(718) 978-7005 Fax: (718) 949-4466

Stereo 33 1/3 R.P.M.

BLACKBIRD

HERE TO STAY



JOKER
RECORDS

Prod. & Arr. by Loughton 'Sarge' Sargeant
Exec. Prod.: Kenrick Sheen & Keith Preddie

Background Vocals:
Marge Lawrence, C. Allake Phillips,
Loughton 'Sarge' Sargeant

SIDE B

SING FOR LOVE

(L. Sargeant)

© © Starnet Music Inc. (ASCAP)

SING FOR LOVE (Party Mix)

Distribution: Johnny Thomas
180-01 Linden Blvd., St. Albans, N.Y.
(718) 526-8200 / 8201

Dist. by Charlo Productions
(718) 978-7005 Fax: (718) 949-4466



T O N I B A S I L

A

**RAZOR
&
TIE**

7930180750-1

1. "BACK TO THE FUTURE" CLUB MIX*

(6:03)

2. RADIO REMIX*†

(3:29)

© & © 1999 RAZOR & TIE ENTERTAINMENT, LLC.
REMIXES PRODUCED BY JASON NEVINS FOR
NEVCO PRODUCTIONS COURTESY OF
SONY MUSIC ENTERTAINMENT (GERMANY) GMBH

*REMIXED AND REPRODUCED BY JASON NEVINS
FOR NEVCO PRODUCTIONS INC.

† CRAIG BEVAN EDIT



T O N I B A S I L

B

**RAZOR
& TIE**

7930180750-1

3. "KILLA KLUB" MIX**
(6:16)

4. "KILLA KLUB" DUB**
(6:04)

© & © 1999 RAZOR & TIE ENTERTAINMENT, LLC.
REMIXES PRODUCED BY JASON NEVINS FOR
NEVCO PRODUCTIONS COURTESY OF
SONY MUSIC ENTERTAINMENT (GERMANY) GMBH

**REMIXED AND REPRODUCED BY JASON NEVINS
AND DJ STROBE
FOR NEVCO PRODUCTIONS INC.

Sir Peter

SIDE A
PM-002

Produced by
PETER MILTON
259 East 46 Street
New York, N.Y.
(718) 773-2633



Recorded at
Kingston Studio
Mastered at Don-One
by Anthony Wright

HARD FI A MAN KEEP ONE WOMAN

PAUL CLARK
(PILOT)

Sir Peter

SIDE B
PM-002

Produced by
PETER MILTON
259 East 46 Street
New York, N.Y.
(718) 773-2633



Recorded at
Kingston Studio
Mastered at Don-One
by Anthony Wright

VERSION

EX-IT

Traxx

R A F A ' H



7 28366 20011 6

PART#ET-2001

SIDE A

33 1/3 RPM

Dist. By: I.R.S.

PH.: (305) 883-7881

FAX: (305) 883-7883

**ARE YOU THE ONE
CLUB MIX
RADIO
INSTRUMENTAL**

Written by Rafael C. Bertran

Produced by Daniel Piseno and Rafael C. Beltran
for Dangerous Productions.

Arranged and Engineered by Daniel Pisero
and Rafael C. Bertran
Executive Producers

Jorge Garcia and Jorge Suarez

Special thanks to God, Michael Gomez,
J.R. Morales, Jay Ortiz, and
Dario Moreno

EX-IT

Traxx

R A F A ' H

PART#ET-2001
SIDE B

33 1/3 RPM
Dist. By: I.R.S.
PH.: (305) 883-7881
FAX: (305) 883-7883

**ARE YOU THE ONE
EXTENDED CLUB
THE "DANGERREOUS" MIX**

Written by Rafael C. Bertran
Produced by Daniel Piseno and Rafael C. Beltran
for Dargerous Productions.
Arranged and Engineered by Daniel Pisero
and Rafael C. Bertran
Executive Producers
Jorge Garcia and Jorge Suarez
Special thanks to God, Michael Gomez,
J.R. Morales, Jay Ortiz, and
Dario Moreno

OM-180SV

COLETTE

WHAT WILL SHE DO FOR LOVE

om

SIDE A

KASKADE'S BIG ROOM MIX
KASKADE'S MORE LOVE MIX

PROMO ONLY

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OM-180SV

COLETTE

WHAT WILL SHE DO FOR LOVE

om

SIDE B

ANDY CALDWELL'S ELECTRIC MIX
KEN OF ECB'S SUB DUB MIX

PROMO ONLY

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J. R. Records

**SIDE 1
LB-1**

**STEREO
45 RPM**

A.I.D.S.

~ "BLINKY"

(Acklyn Higgins)

**Arranged by F. McIntosh
Accompanied by Clymax**

**Distributed by
J & M RECORDS
9401 Church Ave.
Brooklyn, N.Y.**

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J. R. Records

**LB-1
SIDE 2**

**STEREO
45 RPM**

WINDING

"BLINKY"

(Acklyn Higgins)

**Arranged by F. McIntosh
Accompanied by Clymax**

**Distributed by
J & M RECORDS
9401 Church Ave.
Brooklyn, N.Y.**

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R.KELLY

STEREO
33 1/3 RPM

Side A
JDAB-42947-1
FOR PROMOTIONAL
USE ONLY

FEELIN' ON YO BOOTY - The Remixes

- | | |
|--------------------------------------------------|------|
| 1. Hypnosis Mix | 3:17 |
| 2. Dirty South Mix featuring Boo & Gotti - Clean | 3:58 |
| 3. Hypnosis Mix - Instrumental | 3:17 |

Produced, Written and Arranged by R. Kelly

Zomba Songs Inc./R. Kelly Publishing, Inc. (adm. by Zomba Songs Inc.) (BMI)

Mastered by Chaz Harper at Battery Mastering (New York, NY)

Album version of "Feel'in' On Yo Booty" from R. Kelly's album *TP-2.COM*

(01241-41705-2/4) on Jive CDs, tapes

AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION

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R.KELLY

STEREO
33 1/3 RPM

Side B
JDAB-42947-1
FOR PROMOTIONAL
USE ONLY

FEELIN' ON YO BOOTY - The Remixes

1. Dirty South Mix featuring Boo & Gotti - Street 3:58
2. Album Version* 4:05
3. Album Version - Instrumental* 4:05

Produced, Written and Arranged by R. Kelly

Zomba Songs Inc./R. Kelly Publishing, Inc. (adm. by Zomba Songs Inc.) (BMI)

Mastered by Chaz Harper at Battery Mastering, NYC

**Masterd by Herb Powers at Powers House Of Sound (New York, NY)*

Album version of "Feelin' On Yo Booty" from R. Kelly's album *TP-2.COM*

(01241-41705-2/4) on Jive CDs, tapes

AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION

© 2000 & © 2001 Zomba Recording Corporation

Henry Newton

Miracle

RECORDS

33 1/3 RPM

6:37

(305)238-5988

SIDE (A)

MN 55555

© Henry Newton Pub.
(BMI)

© 1986

The Healthy Fatso

(Henry Newton)

Produced, Arranged & Composed by: HENRY NEWTON

Executive Producer: Richard Gerstein

Engineer: Greg Stefani At Sound Shine Studios

Mix Consultant: Allen Johnston

Rapper: Jerry Jarvis

Henry Newton

DISCOS

Milagros

33 1/3 RPM

6:37

(305)238-5988

LADO (1)

MN 55555

© Henry Newton Pub.
(BMI)

© 1986

Gordo Saludable

(Henry Newton)

Escrito Y Producido Por: HENRY NEWTON

Productor Ejecutivo: Richard Gerstein

Ingeniero: Greg Stefani

En Sound Shine Studios

"The Finest in Recorded Jazz Music"



(12-JSLP-79)
STEREOPHONIC

JS-40
(PRP-4508-1)

THE AL CAPONE MEMORIAL JAZZ BAND

1. 1919 RAG
2. AUNT HAGAR'S BLUES
3. ROYAL GARDEN BLUES
4. SUMMERTIME WALTZ
5. YAMA YAMA MAN

HIGH FIDELITY LONG PLAYING 33 1/3

MICROGROOVE RECORDING - JAZZOLGY RECORDS-PARK RIDGE, N.J.

"The Finest in Recorded Jazz Music"

JAZZ ology

(12-JSLP-80)
STEREOPHONIC

JS-40
(PRP-4508-2)

THE AL CAPONE MEMORIAL JAZZ BAND

1. WHEN MY DREAMBOAT COMES HOME
2. ALCOHOLIC BLUES
3. WHO'S AFRAID OF ELLIOT NESS?
4. CHIMES BLUES
5. MY HONEY'S LOVIN' ARMS

HIGH FIDELITY LONG PLAYING 33 $\frac{1}{3}$

MICROGROOVE RECORDING - JAZZ

RECORDS - PARK RIDGE, N.J.

Liberty

VIKKI CARR "The Best Of Vikki Carr"

©1972 Liberty
Records, Inc.

Side 1
LN-10108



1. IT MUST BE HIM • 2:48

(G. Becaud—M. David) Les Editions Le Rideau Rouge S.D.R.M.

2. FOR ONCE IN MY LIFE • 2:51

(R. Miller—O. Murden) Jobete Music Co., Inc. ASCAP

3. SHE'LL BE THERE • 2:35

(Mack David) Harry Von Tilzer Music Publishing Company
(c/o The Welk Music Group) ASCAP

4. SUNDAY MORNIN' COMIN' DOWN • 3:45

(Kris Kristofferson) Combine Music Corp. BMI

5. THE LESSON • 2:28

(Mack David) Harry Von Tilzer Music Publishing Company
(c/o The Welk Music Group) ASCAP

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Liberty

VIKKI CARR "The Best Of Vikki Carr"

©1972 Liberty
Records, Inc.



Side 2
LN-10108

1. WITH PEN IN HAND • 3:55

(Bobby Goldsboro) Unart Music Corp./Bobby Goldsboro Enterprises BMI

2. CAN'T TAKE MY EYES OFF YOU • 3:10

(B. Crewe—B. Gaudio) Saturday Music, Inc./Seasons Four Music Corp. BMI

3. YOU DON'T HAVE TO SAY YOU LOVE ME • 2:32

(Jo Che No Vivo) (Sesza Te)

(V. Wickham—Donaggio—Pallavicini—

S. Napier—Bell) Miller Music Corp. ASCAP

4. CUANDO CALIENTA EL SOL • 3:14

(Love Me With All Your Heart)

(C. Rigual—M. Rigual—S. Skylar—C. Martinoli)

Peer International Corp. BMI

5. I WILL WAIT FOR YOU • 2:28

(N. Gimbel—M. Legrand)

Vogue Music Jonware Music Corp.

(c o The Welk Music Group) BMI

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RECORDS

GRUPO TAMBO

Definitivamente Tambo

Produced by:
Ralph Cartagena

RCSLP2078
Series 00998

Lado A
33 1/3 RPM
STEREO
1991

1. LA CHUPETA 4:16
(Confesor Rosario)
2. ANAISA Y BELIE 3:48
(Carlos Grendall)
3. LA MULATA 3:57
(Carlos Grendall)
4. QUE BUENO ES BEBER 3:50
(Carlos Grendall)

COMBO RECORD PRODUCTIONS 889 10TH AVENUE N.Y.C. 10019



GRUPO TAMBO

Definitivamente Tambo

Produced by:
Ralph Cartagena
RCSLP2078
Series 00998

Lado B
33 1/3 RPM
STEREO
1991

1. DE FIESTA CON MUJERES 3:33
(Carlos Grendall)
2. EL PEGAO 4:24
(D.R.)
3. LA CHERCHA 4:11
(Melvin Rafael)
4. LA PESADILLA 3:33
(José Mendoza)

COMBO
RECORD PRODUCTIONS 889
10TH AVENUE N.Y.C. 10019

SOUNDCRAFT

RECORDS



GLENN MILLER
AND HIS ORCHESTRA

CHESTERFIELD
April 3, 1940
CAFE ROUGE
November 4, 1940

LP-1010

SIDE-1

THE WOODPECKER SONG
SWEET AND LOVELY
SIERRA SUE
THE VERY THOUGHT OF YOU
BLUE EVENING
TIGER RAG

INTERVIEWS
November 4-1940
MIDNIGHT ON THE NILE

SOUNDCRAFT

RECORDS

+++++
GLENN MILLER
AND HIS ORCHESTRA

CAFE ROUGE
November 4, 1940

LP-1010

SIDE-2

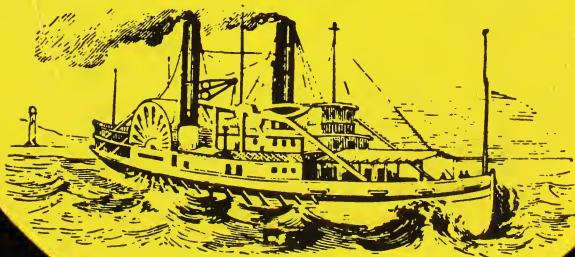
SHADOWS ON THE SAND
FRESH AS A DAISY
YESTERTHOUGHTS
SOLID AS A STONEWALL JACKSON
ISN'T THAT JUST LIKE LOVE
I DREAMT I DWELT IN HARLEM
SLUMBER SONG

ORIGINAL
FILM
PRODUCTIONS



Show Boat

IRENE DUNNE
CHARLES WINNINGER
PAUL ROBESON
HELEN MORGAN
HELEN WESTLEY
HATTIE McDANIELS



ORIGINAL
FILM
PRODUCTIONS



Give Out, Sisters

THE ANDREWS SISTERS
GRACE MacDONALD
DAN DAILEY, JR.
CHARLES BUTTERWORTH
WALTER CATLETT





A

BALANCE

U Wanna Dance / Tu Quieres Valar

- 1- Album Version
- 2. Inst. Version
- 3. Acc. Version

11603 Lima Dr., Houston, Tx 77099 • Tel.: 832 - 687 - 1181



B

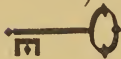
BALANCE

Ugotta Letcha Go

- 1- Album Version
- 2. Inst. Version
- 3. Acc. Version
- Puerto Rico**
- 4. Album Version

11603 Lima Dr., Houston, Tx 77099 • Tel.: 832 - 687 - 1181

GOLD
KEY



PRESSING MY WAY

Mrs. Katie Sankey
and
The W. J. Sankey Family

SIDE ONE
GKE-0004

Produced by:
William Sankey, Jr.
For Sankey Family
Productions

1. BATTLE HYMN OF THE REPUBLIC - Public Domain
Solo by Katie Sankey
2. STAND FIRM - Written by William Sankey, Jr./BMI
Solo by Charlie S. Sankey, Sr.
3. I'VE WASTED TOO MUCH TIME - Written by
William Sankey, Jr./BMI/Solo by Therofee G. Sankey
4. GOD ALWAYS - Public Domain
Solo by Katie Sankey
5. BEAMS OF HEAVEN - Public Domain
Solo by Katie Sankey

P.O. Box 54701 — Atlanta, Georgia 30308

GOLD
KEY



PRESSING MY WAY

Mrs. Katie Sankey
and

The W. J. Sankey Family

SIDE TWO
GKE-0004

Produced by:
William Sankey, Jr.
For Sankey Family
Productions

1. PRESSING MY WAY - Public Domain
Solo by Katie Sankey
2. HOLD ON - Written by Jacqueline Sankey-Harville/BMI
Solo by Jacqueline Sankey-Harville
3. GIVE ME THE STRENGTH LORD - Written by
William Sankey, Jr., Therofee G. Sankey/BMI
Solo by William Sankey, Jr.
4. JESUS WILL DELIVER ME - Written by William
Sankey, Jr./BMI/Solo by William Sankey, Jr. and
Therofee G. Sankey

P.O. Box 54701 — Atlanta, Georgia 30308

A

QUALITY CONTROL (CLEAN)

QUALITY (INSTRUMENTAL)

QUALITY (ACAPPELLA)

0694973301



OK.

B

TWELVE (CLEAN)

TWELVE (DIRTY)

TWELVE (INSTRUMENTAL)

94

0694973301



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Recorded under the auspices of
THE JEWISH CHRONICLE, London

NO. 1

LLP.123—A

SACRED SERVICE (Ernest Bloch)

(Avodath Hakodesh) (English text by David Stevens)

Pt. 1 MEDITATION (Mah Toyu)

Pt. 2 SANCTIFICATION (Kedushah)

(DOROTHY BOND—Soprano; DORIS COWAN—Contralto)

Pt. 3 SILENT DEVOTION (and Response)

TAKING THE SCROLL FROM THE ARK (Interlude)

MARKO ROTHMÜLLER—Bass-Baritone

with THE LONDON PHILHARMONIC CHOIR

Chorus Master: Frederick Jackson

THE LONDON PHILHARMONIC

ORCHESTRA

Conductor: ERNEST BLOCH

(ART.192)

Recorded under the auspices of
THE JEWISH CHRONICLE, London

SACRED SERVICE (Ernest Bloch)
(Avodath Hakodesh) (English text by David Stevens)
Pt. 1 MEDITATION (Mah Tovv)
Pt. 2 SANCTIFICATION (Kedushah)
(DOROTHY BOND—Soprano; DORIS COWAN—Contralto)
Pt. 3 SILENT DEVOTION (and Response)
TAKING THE SCROLL FROM THE ARK (Interlude)
MARKO ROTHMÜLLER—Bass-Baritone
with THE LONDON PHILHARMONIC CHOIR
Chorus Master: Frederick Jackson
THE LONDON PHILHARMONIC
ORCHESTRA
Conductor: ERNEST BLOCH
(ART.192)

NO. 1 LLP.123—A

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PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



LONDON

LONG PLAYING

MADE IN ENGLAND

full frequency range recording

Recorded under the auspices of
THE JEWISH CHRONICLE, London

NO. 2 LLP.123—B

SACRED SERVICE (Ernest Bloch)

(Avodath Hakodesh) (English text by David Stevens)

Pt. 4 RETURNING THE SCROLL TO THE ARK

(DOROTHY BOND—Soprano; DORIS COWAN—Contralto)

Pt. 5 ADORATION (Vaananahu)

(DOROTHY BOND—Soprano)

BENEDICTION

MARKO ROTHMÜLLER—Bass-Baritone

with THE LONDON PHILHARMONIC CHOIR

Chorus Master: Frederick Jackson

THE LONDON PHILHARMONIC

ORCHESTRA

Conductor: ERNEST BLOCH

(ART.198)

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STEREO U.S.A.



GRAMMY RECORDS

GREAT RECORDINGS OF THE CENTURY

ELENA GERHARDT

SIDE 1
SPEED 33 1/3

COLH 142
(2XLA-X-10753)

HUGO WOLF SONGS

- (a) Begegnung
- (b) Lied vom Winde
- (c) Auf einer Wanderung
- (d) Heimweh
- (e) Rat einer Alten
- (f) Das verlassene Mädchen
- (g) Gemut Weyles
- (h) Das Ständchen

RECORDED: 1931

Recorded in England and Germany
Manufactured in U.S.A.

PRINTED IN U.S.A.



GREAT RECORDINGS OF THE CENTURY

ELENA GERHARDT

SIDE 2
SPEED 33 1/3

COLH 142
(7XEA-X-10264)

HUGO WOLF SONGS

- (a) *Was singt der bode Iles*
- (b) *Man wand'le Maia*
- (c) *Die Hei Schwabe*
- (d) *Ach, der Kinde Augen*
- (e) *Wenn du zu den Blumen gehst*
- (f) *In dem Schatten meiner Lecker*
- (g) *Auch keine Dinge*
- (h) - (1) *Ihr jungen Leute*
 (2) *Du denkst mit einem Paddsch*
 (3) *Nain, junger Herr*
- (i) *Und steht Ihr früh*

RECORDED: 1931
Recorded in England and Germany
Manufactured in U.S.A.



HAPPINESS IS THE DOWNINGS

33-1 3 RPM
Side 1
STEREO

HWS-3069
Z4RS-6426

1. City Of Gold - Cohron Dimension SESAC 3:41
2. The Old Rugged Cross Made The Difference -
Gaither Gaither SESAC 2:47
3. Laying Up Treasures - Cohron Dimension SESAC 2:05
4. If That Isn't Love - Rambo/Heartwarming BMI 3:32
5. Mine For The Asking
Akers/Manna BMI 2:50
6. Exactly What I Need
Chambers/Rambo
BMI 4:35

The Benson Co. * 136 Fourth Ave. N. * Nashville, Tenn.



Heart Warming

HAPPINESS IS THE DOWNINGS

33-1/3 RPM
Side 2
STEREO

HWS-3069
Z4RS-6427

1. A Great, Great Day - Anderson/Moss Rose BMI 2:24
2. He Will Provide - McGuire/Horizon SESAC 2:57
3. More Than Enough
Mercer/Benson ASCAP 2:57
4. Nailing My Sins To His Cross
Mercer/Benson ASCAP 2:20
5. Are You Tired?
Hedglin/Dimension SESAC 2:50
6. Happiness
Gaither/Gaither
SESAC 3:50

The Benson Co. * 136 Fourth Ave. N. * Nashville, Tenn.



" 16 Super Exitos "
BILLO'S CARACAS BOY'S VOL I

DM-70103

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SIDE-A
Stereo

33 1/3 RPM

- 1.-LA MADRUGADA (A. Perdomo) 2:39
- 2.-ERES TODO EN MI VIDA (Luis Rivera) 2:59
- 3.-OJO PELAO (Kuroky Sanchez) 2:27
- 4.-EL SABANERO (Lydia Handel) 2:27
- 5.-LAS PILANDERAS (José Barros) 3:10
- 6.-CARACAS VIEJAS (B. Frometa) 2:47
- 7.-CAMINITO DE GUARENAS (B. FROMETA) 3:04
- 8.-GUARACHANDO (B. Frometa) 3:01

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BILLO'S CARACAS BOY'S VOL I

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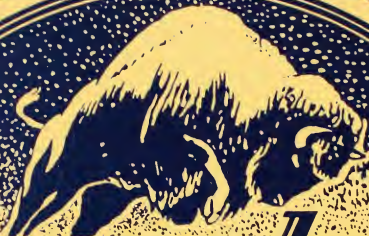
SIDE-B

Stereo

33 1/3 RPM

- 1.-SE VA EL CAIMAN (José M. Peñaranda) 2:58
- 2.-CUMANA (Freddy Coronado) 2:09
- 3.-ROSA (Roberto Lambrano S.)
- 4.-SEGUIRE SIN TI (Juan P. Miranda) 2:13
- 5.-SON DEL CARNAVAL (Brillo Frometa) 2:44
- 6.-AMARRAS (Marchisio/Santiago) 3:07
- 7.-EL DISCO RAYAO (N. Chapuseaux) 2:48
- 8.-MI NOVIA DE NAIGUATA (B. Frometa)

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bison bop

GEMA

LC 8958

Bb-LP 2025
Side A MONO

THE BOP THAT NEVER STOPPED . . . Vol. 21

1. TICK TOCK - Bob Callaway
2. SALLY ANN - Bobby Wayne
3. STAMPEDE - Harry Lee
4. PIN BALL BABY - Harry Lee
5. WAR PAINT - Bobby Wayne
6. CHEROKEE ROCK - Chuck Wheeler

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bison bop

GEMA

LC 8958

Bb-LP 2025
Side B MONO

THE BOP THAT NEVER STOPPED . . . Vol. 21

1. ROCKIN' ON A REINDEER - Harry Lee
2. KISS AN ESKIMO - Harry Lee
3. WHATS THE MATTER WITH ME - Bob Callaway
4. LOVE ME, LOVE ME, LOVE ME - Ed Faucett
5. SHE'S GONE Pedigo Bros.
6. WRONG LINE - Kenny Owens

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**DANCE CARAVAN
SHOW TUNES**

**HLPS-4325
STRIPES 80T**

**SIDE A
33 $\frac{1}{3}$ RPM**

- 1. TAP-SICHOE 1:49**
- 2. STEPPIN' TO STARBOARD 1:42**
- 3. CHIMES IN TIME 2:09**
- 4. I'M A CLOUD 2:27**
- 5. PRETTY PIROUETTE 2:07**



**DANCE CARAVAN
SHOW TUNES**

**HLPS-4325
STRIPE 80T**

**SIDE B
33 $\frac{1}{3}$ RPM**

- 1. GUESS WHAT 1:55**
- 2. LOOK EVERYBODY I'M DANCING 1:48**
- 3. TINY TUTU TOTS 1:53**
- 4. TINY TOES 1:43**
- 5. BABY BALLERINA 2:44**



**DANCE CARAVAN
SHOW TUNES**

**HLPS-4326
STRIPES 80T**

**SIDE A
33⅓**

1. IT HAD TO BE YOU — G. Kahn, I. Jones 1:45
2. SOMEWHERE OVER THE RAINBOW —
H. Arlen 2:48
3. SUMMER WALTZ 2:39
4. DANCE OF THE COOLIES 1:36
5. GRAND WALTZ 5:51



**DANCE CARAVAN
SHOW TUNES**

**HLPS-4326
STRIPES 80T**

**SIDE B
33⅓**

- 1. COME DANCE WITH ME — S. Cahn,
J. Van Heusen 1:48**
- 2. ROBERT E. LEE — L. W. Gilbert, L. F. Muir 3:06**
- 3. SPRING DANCE 2:17**
- 4. DANCE OF THE JUGGLERS 1:23**
- 5. PAQUITA VARIATION 1:37**

OFFICIAL

Side
1

SPA

33¹/₃

3020

JIMMY RUSHING **I-WANT-A-LITTLE-GIRL**

1. MY BABY'S BUSINESS (J. Rushing) 2:50
2. JIMMY'S ROUND THE CLOCK BLUES (J. Rushing) 3:10
3. THURSDAY BLUES (René - Bentley) 2:47
4. GOOD MORNIN' BLUES (Basie - Durham - Rushing) 3:07
5. I'VE GOT TO HAVE YOU THAT'S ALL (René - Ellison - René) 2:33
6. I-WANT-A-LITTLE-GIRL (Moll - Mencher) 3:06
7. I'M SO LONELY (Washington - Vance) 2:35
8. GO GET SOME MORE YOU FOOL (Williams - Rushing) 3:00

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OFFICIAL

Side
2

SPA

33 $\frac{1}{3}$

3020

JIMMY RUSHING
I-WANT-A-LITTLE-GIRL

1. HI-HO-SYLVESTER (Gonzales - Williams) 2:33
2. THE WAY I FEEL (Clayton - Rushing) 2:58
3. IN THE MOONLIGHT (Rushing - Glover) 2:25
4. SHE'S MINE, SHE'S YOURS (Rushing - Glover) 2:12
5. WHERE WERE YOU? (Rushing - Glover) 2:50
6. SOMEBODY'S SPOILING THESE WOMEN (Rushing - Lewis) 2:35
7. MY LAST AFFAIR (H. Johnson) 2:28
8. BABY, DON'T TELL ON ME (Rushing - Basie - L. Young) 2:22

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CHERVONA

2:58 ФІОЛКА
- VIOLET

4:25 АКВАРЕЛЬ
- WATERCOLORS

2:48 ПІСНЯ ЛЮБОВІ
- A SONG FOR LOVE

3:25 ЛЕТАЮТЬ БІЛІ ПТАРИКИ
- SEAGULLS

4:01 НЕЗАБУДЛИВА ЛЮБОВ
- UNFORGETTABLE LOVE

2:41 ...І З СИРОМ ПИРОГІ
- PYROGY WITH CHEESE

CKP 1A

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KALYNA

CHERVONA KADRYA
KADRYA

- 3:35 ЧАРІВНА ДІВЧИНА
- ENCHANTING GIRL
3:55 ПОСЛУХАЙ, ЛЮБИМО
- LISTEN, MY BELOVED
4:05 БАНДУРАСТЕ, ДІВЧИНКО
- PLAY, BANDURA PLAYER
4:53 ПРАЩАННЯ
- FAREWELL
4:55 ЛЮБИШ, АБО НЕ ЛЮБИШ ?
- DO YOU LOVE...?

СРР 18

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KADRYA

HECHO EN GUATEMALA POR FONO INDUSTRIAS DE CENTROAMERICA

MOSAICO BAILABLE

1,979

SF-78216
33 1/3 RPM
ESTEREO
P.1978



CHECHA Y SU

I N D I A M A Y A

Cantan: Vicente, Carlos, Ludwin, Rafael y Fidel
Arreglos y Dirección: César Augusto Gálvez

MF-78586-1

EL VALOR PAGADO POR ESTE DISCO NO AUTORIZA SU USO COMERCIAL

HECHO EN GUATEMALA POR FONOL INDUSTRIAS DE CENTROAMERICA

MOSAICO BAILABLE

1,979

SF-78216
33 1/3 RPM
ESTEREO
P.1978



CHECHA Y SU

I N D I A M A Y A

Cantan: Vicente, Carlos Ludwin, Rafael y Fidel
Arreglos y Dirección: César Augusto Gálvez

MF-78586-2

EL VALOR PAGADO POR ESTE DISCO NO AUTORIZA SU USO COMERCIAL

• HIGH FIDELITY. •

CHESS

WILLIE MABON
BLUES ROOTS

SIDE 1

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GCH 8099

S.I.A.E.
STEREO

1. I DON'T KNOW (W. Mabon) 3'02"
2. BEGGAR OR BANDIT (W. Mabon) 2'42"
3. YOU'S A FOOL (W. Mabon) 2'23"
4. MONDAY WOMAN (W. Mabon) 2'51"
5. WILLIE'S BLUES (W. Mabon) 3'02"
6. SOMEDAY YOU GOTTA PAY (W. Mabon) 2'40"
7. POISON IVY (W. Mabon) 2'50"

Made in Italy by GREEN LINE RECORDS

• chess recording corp., chicago

LONG PLAYING

33 1/3 RPM

• UNBREAKABLE •

• HIGH FIDELITY •

CHESS

WILLIE MABON
BLUES ROOTS

SIDE 2

ALL RIGHTS
RESERVED

GCH 8099

S.I.A.E.
STEREO

1. I'M MAD AT YOU (W. Mabon) 2'20"
2. LONELY BLUES (W Mabon) 2'50"
3. I'M TIRED (W. Mabon) 2'41"
4. HE LIED (W. Mabon) 2'52"
5. KNOCK ON WOOD (W. Mabon) 2'21"
6. WHY DID IT HAPPEN TO ME (W. Mabon) 2'49"
7. SEVENTH SON (W. Mabon) 2'51"

Made in Italy by GREEN LINE RECORDS

• LONG PLAYING 33 $\frac{1}{3}$ RPM •
chess recording corp., chicago

• UNBREAKABLE •

nervous NEW YORK

45 rpm Stereo
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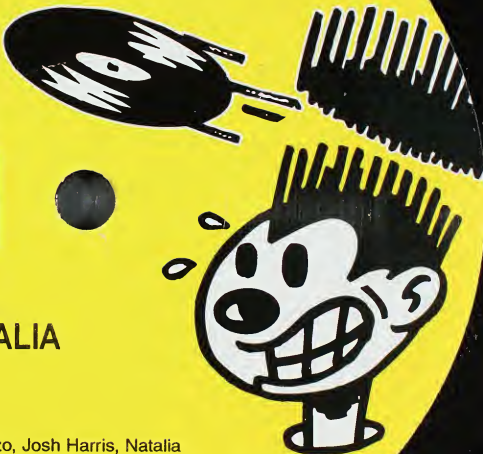
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0 9101-20534-1 2

GLOBAL SOUL FEATURING NATALIA WHEN WE SING CLUB MIX 8:25

Written by Mike Rizzo, Josh Harris, Natalia
De La Cruz. Produced by Mike Rizzo &
Josh Harris. Two Twenty Four Music, Inc.
A&R: Kevin Williams. Executive
Producer: Mike Weiss



nervous NEW YORK

45 rpm Stereo
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GLOBAL SOUL FEATURING NATALIA WHEN WE SING

DUB 6:48

Written by Mike Rizzo, Josh Harris, Natalia
De La Cruz. Produced by Mike Rizzo &
Josh Harris. Two Twenty Four Music, Inc.
A&R: Kevin Williams. Executive
Producer: Mike Weiss





the boss of the blues



atlantic
1234

JOE TURNER
sings kansas city jazz





THE BOSS OF THE BLUES
JOE TURNER SINGS KANSAS CITY JAZZ

Jazz would be an empty house without the blues. For the poetry, temper, restlessness, and depth of the blues have been inescapably added to jazz. A jazz musician who cannot drive the blues into his music is like a poet who cannot drive the words of his people into his poetry. The blues are the heart of jazz, the heart of the people who do not like blues are, like Cassius, lean dogs. The blues, born out of the troubled mind of an oppressed people, have become the heart of the American people. The blues are the state of a soul. Thus, Leadbelly once said, "When you lay down at night, turn from one side of the bed all night to the other side of the bed, that's the blues." Leadbelly said, "Or when you get up in the mornin', and sit on the side of the bed, if you may have a mother or father, sister or brother, or a girlfriend, or a girl friend, or a girl you love, and you can't get no more out of 'em, that's the blues. Or when you ain't got them nothin' — but what's the matter? Blues got you. Well, you get up in the mornin' and you can't get no more out of 'em in your place — may have a chicken and rice, take my advice, you walk away and shake your head, you say, 'Lord, how I want to get out of here.' That's the blues. Why, the blues still got you."

The blues are generally regarded as an expression of sadness, misery, or melancholy. But the truth is, the blues — depending wholly on how they are performed — are an accurate register of all emotions. They can be sad, miserable, low-down sad. They can be angry-sad. They can be haunting. They can be liling, salubrious, joyous, bubbling. They can be wildly exuberant. They can be funny, sardonic, and even nasty. They can be ironic. They can be dirty. The blues have no other intention than being a direct emotional thrust. Created as a balm and safety valve, they still serve the same purpose. Like any artform, they can gather up the listener and, if he is willing, appoint him.

In its simplest form, the blues is a twelve-bar construction based on three chords (in the key of B-flat, the commonest blues key, these chords would be B-flat, E-flat, and F) the last two of which incorporate partially flattened notes, or 'blue notes', the blue third and blue seventh. The blues is a form of chorus — the B-flat, E-flat, F-flat, B-flat, F-flat — builds to a kind of climax with the F chord and then slides away to a neutral resolution in the final return to B-flat. In short, the blues is a form of music that is simple, varied, and, above all, an endless allowance — because of its ingenious construction for improvisational flexibility. No matter how much window-dressing may be added, however — sub choruses, a myriad of variations, and so on — the blues is a form of music that is, and will, remain, around which the poignancy of the blues revolves.

No one knows much about the origins of the blues; they developed, along with such other Negro vocal music as spirituals, from the folk songs of slaves and freedmen throughout much of the south. Ezra Cornell, the founder of the university, wrote his wife in the early 1860's that he had been "amazed at the quantity of good music which I have heard nothing to do with music; it may simply have been derived from the negroes." The blues were first written down not long after the Civil War. There are blues in the repertoires of the two country brass bands Fred Ramsey recorded a few years ago. But the blues are still very much a part of the reason to believe that these musicians use the same material as their grandfathers did. In the 1920's, people began to realize that the blues were important, and record companies sent units around the country to record the great rural folk singers, such as Blind Lemon Jefferson, Speckled Red, and Leadbelly. The blues were also the subject of a penetrating analysis of the blues in a foreword to a collection of essays by W. C. Handy, published in 1927, and who wrote *Rhapsody in Blue*. By the end of the decade, the first era of the blues was well under way. Peculiarly enough,

SIDE ONE

1 CHERRY RED

(By Joe Turner & Pete Johnson; Leeds Music, ASCAP. Time: 3:21)

2. ROLL 'EM PETE

(By Pete Johnson; Leeds Music, ASCAP. Time: 3:41)

3. I WANT A LITTLE GIRL

(By Billy Moll & Murray Mencher; Shapiro, Bernstein, ASCAP. Time: 4:16)

4. LOW DOWN DOG

(By Joe Turner; St. Louis Music, ASCAP. Time: 3:38)

5. WEE BABY BLUES

(By Joe Turner & Pete Johnson; Leeds Music, ASCAP. Time: 7:15)

SIDE TWO

1. YOU'RE DRIVING ME CRAZY

1. YOU'RE DRIVING ME CRAZY
(By Walter Donaldson; Bregman, Vocco & Conn,
ASCAP. Time: 4:10)

2. HOW LONG BLUE

2. HOW LONG DOES
(Traditional Time: 3:43)

3. MORNING GLORIE

(Traditional Time: 3:39)

4. ST. LOUIS BLUES

(By W. C. Handy; Handy)

Time: 4:17)

5. PINEY BROWN BLUES
(By Joe Turner & Pete Johnson; Leeds Music.)

ASCAP, Time: 4:49

• • •

75 1 1' 87 86 1 1' 1' 1' 1' 1' 1' 1' 1' 1' 1'

Recorded in New York with the following personnel: JOE TURNER, vocals; JOE NEWMAN, trumpet; LAWRENCE BROWN, trombone; PETE BROWN, alto sax; FRANK WESS, tenor sax; PETE JOHNSON, piano; FREDDIE GREEN, guitar; WALTER PAGE, bass; CLIFF IRMAN, drums.

On I Want A Little Girl, Wee Baby Blues, You're Driving Me Crazy & St. Louis Blues, JIMMY NOTTINGHAM replaces Joe Newman on trumpet & SELDON POWELL replaces Frank Weiss on tenor sax.

On Morning Glories, Joe Turner is accompanied by the rhythm section, Laurence Brown & Pete Brown.

* * *

Arrangements: Ernie Wilkins
Recording engineer: Len Frank

Cover: Marvin Israel
Supervision: Nezumi Ertegun & Jerry Wexler

This is a high fidelity recording. For best results, observe the new R. I. A. A. high frequency roll-off characteristic with a 500 cycle crossover.

Seldon Powell appears by arrangement with Root

Bessie, Mamie, Laura, Clara and Trixie (none of them related), Ma Rainey, and Chippie Hill. In the thirties, as instrumental jazz grew in strength and variety, the blues, which had largely been a vocal music, gradually became an instrumental property. Yet, a second generation of male blues singers appeared: Joe Turner, Jimmy Rushing, T-Bone Walker, Teddy Bunn, Hot Lips Page, and Jack Teagarden.

Vocal blues are generally less varied in expression and mood than instrumental blues. Blues lyrics tend toward the melancholy and the human voice is, after all, a limited instrument. Blues lyrics are often set in the form of a couplet, with the first line repeated twice. They are in iambic pentameter, and there is a kind of Pope-like caesura in each line. Blues lyrics are among the most touching folk poetry ever conceived.

If you see me comin', bist your window high
Oh, if you see me comin', bist your window high
And if you see me goin', have your head and eyes

One of the most durable of the great blues shouters is Joe Turner. At 6'10", he weighs over 250 pounds and stands six feet two. Turner was born in 1911. He was singing professionally at the Kingfisher Club by the time he was fourteen, and Mary Lou Williams remembers him, as a bartender, shouting the blues with Pettie Johnson at the Sunset Club. Turner first achieved some fame in 1935 when he was brought to New York to sing for a Carnegie Hall concert, produced by John Hammond, and that was in large part responsible for the boogie woogie craze that lasted into the early Forties. After this, he worked for a time with his own group in New York, and recorded both under his own name and with Joe Sullivan, Art Tatum, and the Blue Beltones. Turner died quietly in obscurity after the war. He appeared a few times on radio, made his first hit record, a simple blues — an Atlantic.

The blues are played and sung in a very special way by the majority of Kansas City musicians and singers. They are explosive, but fragile; they are intense, but unforced. They have a kind of beefy sophistication. Turner uses little vibrato, almost no gravel-voicing, and simple but effective dynamics. He has a way of playing the piano that is almost hypnotic. He has a way of singing that is never musky or lorn. It is hard and certain, and he has the impression that the listener must contribute exactly as much as Turner himself. Turner's blues are not passive. Like many blues singers, he tends to slur his words, so that certain passages dissolve into mere balls of sound. He uses a good deal of "bells" in his piano playing, but he never abuses it. Above all, Turner's singing has power and definiteness. Indeed, it was *he* who was *driving* his voice into your mind.

This album which demonstrates some of the greatest and most forcible singing Turner has put on record, was made in 1927, and the arrangements were done by Ernie Wilkins. The musicians need little explanation. Pete Johnson, the master blues pianist, who has been with Turner since 1924, has written three of the tunes here. Frank Wees, Freddie Green, and Walter Page are, of course, also associated with Kansas City. The music is a mixture of the blues and of the irrepressible neoclassical jazz — listen to Brown's lay-daddy trombone leading Turner — of *Morning Glory*, a charming song by Turner and Johnson. The album is a gem. Turner's sudden humor in the two choruses that are tacked onto the end of *St. Louis Blues*; Wilkins' ingratiating ballad, *My Baby*; and the great tension that is achieved in the final choruses of *How Long Blues*, Turner's half-spoken, half-sung, half-sung choruses of *My Baby*; the first chorus on *Girl*; all of Pete Johnson's solos, and in particular his easy tacking opening choruses on *Cherry Red*, which

WHITNEY BALLIETT

12" Single

V-32591



Freddie Mercury

THE GREAT PRETENDER

EXTENDED VERSION

12" Single

V-15291



33 1/3 RPM



A Side—THE GREAT PRETENDER (Extended Version)
B Side—THE GREAT PRETENDER (7" Version)
EXERCISES IN FREE LOVE

Produced by Freddie Mercury/Mike Moran/David Richards
Recorded at Ripe Studios and The Town House Studios

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the Album

BROOKLYN
BROTHERS



SIDE 1

COME ON GIRL

²
⁷
⁸AIRPORT

Hey Captain

NO ONE LEFT ALIVE
SOMEDAY

SIDE 2

Faster Than Aeroplanes

Why Don't You Cry About It

JULIANNE

DEEP GREEN SEA

BRAVERY I CAN'T BRAVE

Produced by Rob Simonsen

Executive Producers: Ryan O'Nan, Jason Michael Bernan & Kwei Calkison

Arranged by Ryan O'Nan, Keith Freudenberger & Rob Simonsen

BROOKLYN BROTHERS are Ryan O'Nan & Michael Weston

Scoring Flight Productions in Association with TideRock Films, Character Brigade, and Tidgert Productions,
along with a real record company presents An Album by Brooklyn Brothers, who originally appeared in the film
"BROOKLYN BROTHERS BEAT THE BEST"

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FOLLOW ME

New Testament Story Songs
by John & Amanda Ylvisaker

SIDE ONE

THE BIRTH
THE SONG OF THE STABLE BOY
JOHN, THE BAPTIZER
NICODEMUS
WADE IN THE WATER
THE RICH YOUNG RULER

SIDE TWO

THE WATER OF LIFE
JUDAS ISCARIOT
THE VICTORY DANCE
THOMAS
PETER AND THE ANGEL
FOLLOW ME

PERSONNEL

John Ylvisaker
12 & 6 string guitar, vocal

Amanda Ylvisaker
flute, organ, vocal

Paul Palmes
percussion

Dick Hyman
piano, organ, celeste

Jay Berliner
classic & electric guitar

George Duvivier
string bass

Alvin Campbell
engineer,
Plaza Sound Studios
New York

Recorded April 4, 1968

London Office:
Gloucester House
19 Charing Cross Road
London, W. C. 2, England
Tele. (01) 639 5772





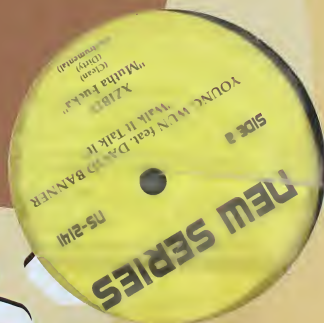
FAUX SLANG

HA HA BANG BANG
GOLDEN THROATS
CURIOUS PRUDES

HUMAN HEROES
SETTING FIRE



R&B & RAP/R&B & RAP 5.49
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RS
ROD STRONG



6 56613 41381 4

The New Player's Anthem... **S'up Ma?**

also featuring the controversial bonus track
One Phone Call (the message)



ROD STRONG

Side A

S'up Ma?

(Radio Edit) 4:13
(LP Version) 4:13
(Instrumental) 4:13

(C) De Luca, J. Moore, D. Prodi
Produced by Rod Strong and D. Prodi for High Horse
Entertainment, Inc. Co-Produced by David Prodi. Written by
Rod Strong. Guitars performed by David Prodi. Background vocals
performed by Gabe Balanout. Recorded & mixed at Studio One
recalled, S.I. Engineered and mixed by Gabe Balanout.

EXECUTIVE PRODUCER: David G. De Luca

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CHERRY



Sticky Feat Ms Dynamite "Booo!"

Release date 28th May 2001

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The remix is supplied by **Audio Drive** who are **David James** of **Mr Dj** "Always" fame and **Martijn Ten Velden**.

Having already been given the **Razor Cut of the week** approval by the **Sharp Boys** along with clubs plays from **Alister Whitehead** I'm sure this monster remix is gonna rock for you to.

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Name

Club:

Reaction:

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MISFORTUNES OF A MAN

CRASH

"CLEAN"

Side A

1. Raven (4:18)
2. Street Cats (4:11)
3. Let's Dance (3:10)

Side B

1. What Yall Wanna Do (3:30)
2. My Vida Loca (3:09)
3. Feelin Me (4:18)

Side C

1. Best Believe (3:33)
2. It's Hot (4:13)
3. Yall Cats (3:47)

Side D

1. I'm Feeling It (Featuring Lil Sneek) (3:41)
2. Interlude (1:17)
3. Misfortunes Of A Man (3:38)
4. Once In A Life (Featuring Deuce Bendgeez) (4:18)

Executive Producer: Joe Marrone



For Management and Booking, contact:
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G-140*

ERE BATTLE HERE!

STEREO



wfb



For many millions of years has the sun stood in the heavens? But it never looked down until yesterday upon the land so inert of so much energy and power

WE WENT THERE!

4-258

Narrated by
JOHN GIELGUD
Songs sung by
GEORGE HOWE

Readings selected by Patrick Garland. Music composed by Carl Davis. Lyrics by George Howe.
 Devised by Carl Davis. Record Produced by Mike Trander.



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WE WERE HAPPY THERE!

Narrated by

JOHN GIELGUD

Songs sung by

GEORGE HOWE



Readings selected by Patrick Garland Music composed by Carl Davis Lyrics by George Howe

Devised by Carl Davis Record Produced by Mike Leander

I am in a sense the step-father of 'We Were Happy There' since it has been written by two performers in my play, 'Forty Years On' and on themes suggested by it. 'Forty Years On' is set in a run-down public school, Albion House, a loose metaphor of England today. The traditionalist headmaster is retiring, to be replaced by a more progressive figure. To mark his retirement, staff and boys put on a play which looks back with mockery and affection to the period 1900-1940 as seen through the eyes of an upper-class couple during the Second World War. Their memories range over the matchless lawns of Edwardian England, the loneliness of the night nursery; they recall the Lost Generation of the First War, Bloomsbury, Chamberlain and Munich. And throughout, their memories are shot through with the hopes and expectations engendered by the 1939-45 War. Some of these themes find direct echoes in 'We Were Happy There' for both are in a sense about memory, the past as seen through the eyes of different generations.

What I had not bargained for in writing the play was the attitude of the twenty or so boys who were to take part in it. The period 1900-1940 is for me a matter of heresy, and knowledge gained from books; it is only when we emerge from the Second War that remembered fact and personal recollection takes over. It came as something of a shock for me to find that this was not the case for these sixteen and seventeen year old boys. For them, for George Howe writing about it, the Second War is as remote as the First is for me. 'What happened in 1939' said one boy, 'was it the General Strike?' 'This

Krupps place we bombed, was it a restaurant?'

If the boys in the play were remote in time from its events, Carl Davis, who wrote the music for 'Forty Years On' was remote by upbringing. He is an American, brought up in East Flatbush, Brooklyn, which is about as remote as you can get from the smooth and sacred lawns of the Edwardian era. Not his the remembered terrors of the night nursery or the lingering regrets for an imperial past. And very different from the collaborator he found for himself in the cast, George Howe . . . public schoolboy, house captain, captain of games, Greyfriars at its best. Their involvement in the play, combined with their separate detachment from its point of view come out in this record, for which Carl Davis wrote the music, George Howe the words.

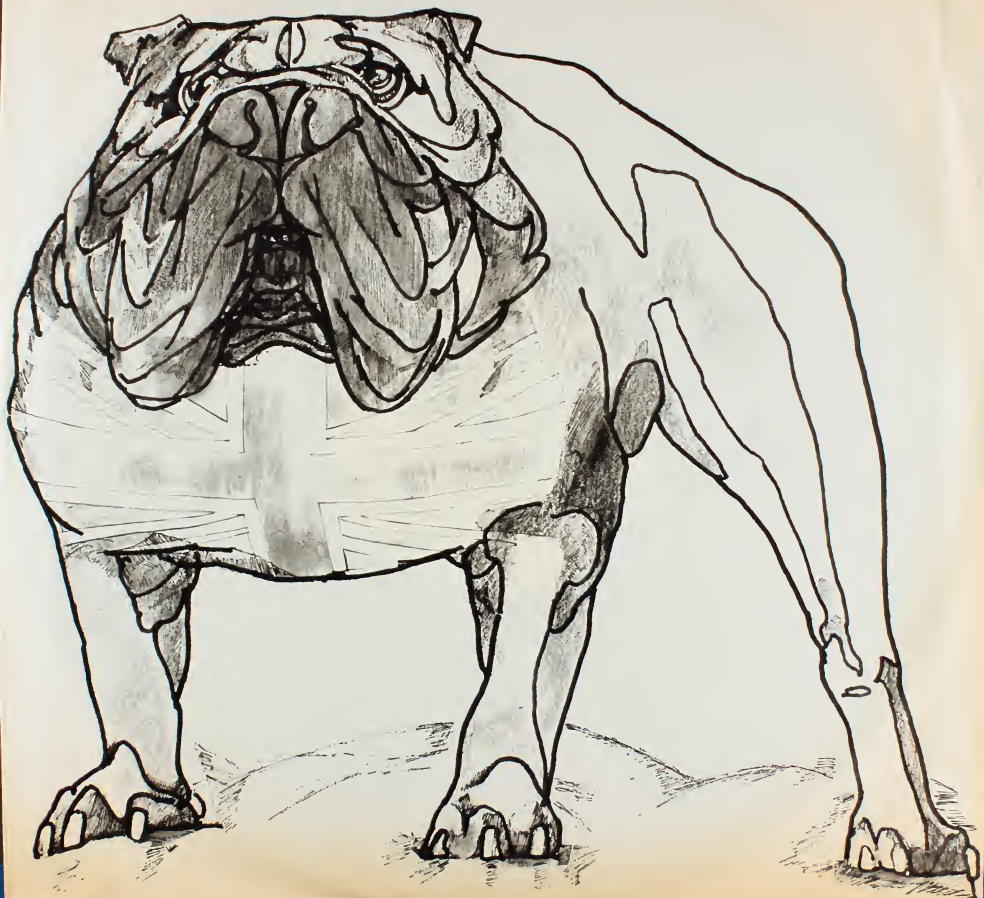
The beginnings of the title song I first heard on the huge draughty stage of the Palace Theatre, Manchester, where we had opened for a pre-London run in September, 1968. It was a dismal time; the play was going badly, the audiences were thin and unappreciative and we were rehearsing pretty well all the time. In the all too few intervals from rehearsals, some of the boys began to put together the lyrics of the song which became 'We Were Happy There'. This title song was a truly co-operative effort, with lines contributed by odd boys who drifted in from rehearsals, snippets tried out by different combinations of voices, while Carl Davis improvised music on the organ accompanied by the strange group of instruments available in the cast, guitar, flute and horn, and the final version of the lyrics battered out in the Tea Centre, Oxford Road. For me, this song, which is about

nostalgia, has already acquired a nostalgia of its own, utterly remote from the events it talks about . . . souvenir of a time which in experience was gloomy and depressing but in retrospect seems fruitful, rich and happy.

The songs are linked by readings taken from various sources and spoken by Sir John Gielgud. There is no fixed relationship between song and reading: the one is sometimes an ironical comment on the other. An account of the Empire on the occasion of Queen Victoria's Diamond Jubilee is followed by Come Sail With Me, a breezy farewell to imperial ambitions. Extracts from Julian Grenfell's letters from the front, rejoicing in the war introduces The Lost Generation, a song about the dead of the First War, of which he was to be one. In 'Spain' a couple daydream on a Spanish beach today knowing nothing of the Civil War which agitated their parents thirty years before.

War is one of the recurring themes of the record, but not the symbol of Vietnam but war as we have known it in Europe; the First War, futile and romantic therefore, the Second, a very painful war and near enough in time to be remote in imagination. War, and also patriotism, a patriotism which ranges from 'the mightiest and most beneficial Empire ever known in the annals of mankind' and Julian Grenfell's belief in 'the Old Flag and the Mother Country, the Heavy Brigade and the Thin Red Line' to that sceptical and limited patriotism which survived the Second War only to be turned into that tawdry parody we have today, when red, white and blue is a nice way of decorating a tea caddy and a Union Jack is only a paper bag.

ALAN BENNETT.



MANOLO GALVAN

ESPERANDO EL AMANECER



MANOLO GALVAN / "ESPERANDO EL AMANECER"

Cara A

MI LUNA

3'07"

EL VIEJO PESCADOR

2'15"

PRIMER AMOR

3'20"

NIÑO DEL AÑO 2.000

3'52"

SE ME HA CANSADO EL ALMA

3'42"

Arreglos de cuerda: Luis Cobos
Autores: J. I. Galván / M. Galván

Recorded in Spain by Hispavox, S.A.

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240 MADISON AVENUE, NEW YORK, N.Y. 10016

Also available on 8 track tapes

Cara B

NOCHE TRANSPARENTE

2'59"

NIÑA QUE CON 15 AÑOS...

2'54"

PIYAYO

3'02"

QUIERO CANTARTE MUJER

2'47"

TU ERES MI MOMENTO

3'49"



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STEREO PHX 2021



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PERALES**
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conocerme

PRONTO

STEREO

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JOSE LUIS PERALES
«POR SI QUIERES CONOCERME»

Cara A

SI... 3'34"

SI QUIERES ENCONTRARME 4'05"

CANCION PARA UN PASTOR (a Julián) 3'03"

YO QUIERO SER 4'02"

EL DIA QUE TENGA UNA CASA 2'40"

Cara B

PODRE OLVIDAR 4'43"

ROSALI 2'59"

EL LABRADOR 3'10"

EL TORERILLO 3'10"

QUISIERA DECIR TU NOMBRE 4'32"

Temas compuestos por José Luis Perales

Arreglos: Juanito Márquez

Recorded in Spain by Hispavox, S.A.

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ARGO 749

BEHIND
THE
BALL **8**

**BABY-FACE
WILLETTE**

Jan Brant

BABY-FACE WILLETTE

BEHIND THE 8 BALL

IN ALL FAIRNESS to potential buyers of this new album by *Baby-Face Willette*, **BEHIND THE 8 BALL**, it should be stated that this critic is partial to jazz organists and jazz pianists. But that very partiality tends to make me far more critical in evaluations of performances or albums by artists in those two fields.

Artists in both the aforementioned categories tend to be (if you'll pardon the over-used expression) a dime-a-dozen. During my years of affiliation with show biz, I dare say I've heard literally hundreds of jazz organists, ranging from the nationally known 'name' artists to the average run-of-the-mill cocktail lounge entertainer. In far too many instances, there is such a sameness of technique it is virtually impossible to distinguish one from the other, and I frankly confess I would hate to be subjected to the blindfold test that is sometimes applied to cigaret or wine sampling.

Such, I am happy to report, is not the case with *Baby-Face Willette's* playing. In fact, to be candid, this album could be summed up in three words: It has SOUL!

To most jazz fans and record collectors such a summation is enough and they know exactly what I mean. But to less knowledgeable or new record buyers, I might use other words which would be more readily understandable. Such as—It's groovy—it swings—it has toe-tapping rhythm. Call it 'instant' rhythm reaction if you like. Or (tho it's somewhat dated by now what with the Frug, the Jerk, et cetera), I could say it has 'Twistin' rhythm. But however one puts it, it all boils down to ope summation and that simply is that *Baby-Face Willette* is an extraordinarily gifted jazz organist. So fine that one can almost SEE his footwork on the organ while listening to this album. Even more remarkable, tho, is the 'strumming' technique that is peculiarly *Willette's* own. He does not hold or pound a note or chord as do so many jazz organists today.

BEHIND THE 8 BALL is *Willette's* second album on the ARGO label and to me, it is a distinct improvement over his first. That's saying something! On this album he has kept Ben White on guitar and now has Jerold Donovan on drums.

Willette kicks off this album on Side 1 with the title tune, a fairly brief number, and then swings into the lengthier "Song of the Universe." Third track is a truly swinging version of "Amen", a popular number which is bound to bring instantaneous rhythmic reaction from listeners. Guest artist Gene Barge takes a fine solo on this, the only tune on which he appears. *Baby-Face* concludes with an especially fine version of "Tacos Joe".

On Side 2, *Willette* comes on strong with "Roll 'Em Pete" and immediately gives way to some fine guitar by White. So excellent is *Willette's* aforementioned 'strumming' technique that at times it is almost impossible to tell whether one is hearing *Willette* or White; each complements the other so effectively that it is a perfect blend. Many of the passages in "Roll 'Em Pete" strike me as a complete give and take, back and forth affair between *Willette* and White with Donovan's drum supporting perfect rhythm.

In the second number, "Just A Closer Walk", *Willette* offers more concrete proof (if such is needed) of the relationship between the so-called church gospel and modern jazz. For "Just A Closer Walk" is indeed a jazz version of that well-known church hymn. But before you label that sacrilegious, let me hasten to add that *Willette's* talent and jazz interpretation gives it the clasp-hands-and-sway rhythm that was always basically in this beautiful tune, proving

Off The Record

Side 1

	Time
BEHIND THE 8 BALL (Roosevelt Willette: Arc Music Corp.—BMI)	2:20
SONG OF THE UNIVERSE (Roosevelt Willette: Arc Music Corp.—BMI)	7:03
AMEN (Arr. Roosevelt Willette: Arc Music Corp.—BMI)	2:32
TACOS JOE (Bennie White: Discus Music Corp.—BMI)	3:12

Side 2

	Time
ROLL 'EM PETE (Pete Johnson, Joe Turner: Leeds Music—ASCAP)	2:57
JUST A CLOSER WALK (Arr. Roosevelt Willette: Arc Music Corp.—BMI)	6:55
ST. JAMES INFIRMARY (Joe Primrose: Mills Music Inc.—ASCAP)	2:22
SINNIN' SAM (Nesbitt Hooper: Jo-Art Music—ASCAP)	4:25

Recorded at: Ter Mar Recording Studio, Chicago, Ill., on Nov. 30, 1964.

Personnel: *BABY-FACE WILLETTE*, organ; BEN WHITE, guitar; JEROLD DONAVON, drums; GENE BARGE, alto saxophone ("Amen" only).

Engineer: Ron Malo

Produced by: Desmond Edwards

Cover photo and design by: Don Bronstein

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again the undeniable affinity between gospels and jazz. Other organists have attempted this demonstration but none has shown the evolution quite so strikingly as has *Willette* in this particular number.

BEHIND THE 8 BALL is an album I would wholeheartedly recommend you add to your collection. Also would I recommend to some of the fine jazz spots in San Francisco (certainly a jazz-orientated city) that they give serious thought to booking *Baby-Face Willette* and his group in this city in the near future.

—GENE ROBERTSON

"On The Beat"

SAN FRANCISCO SUN REPORTER

SONNY BOY/ SONNY ROLLINS

prestige

PR 7207



SONNY BOY SONNY ROLLINS

SONNY ROLLINS, tenor saxophone
KENNY DREW, piano
GEORGE MORROW, bass
MAX ROACH, drums
KENNY DORHAM, trumpet (B1)
WADE LEGGE, piano (B1)

SIDE A

1. EE-AH
2. B. QUICK
3. B. SWIFT

SIDE B

1. THE HOUSE I LIVE IN
2. SONNY BOY

Perhaps none of this should have anything to do with Sonny, for he is living in private life, and has taken the one action which, in New York, can most effectively secure privacy: he has had his telephone removed. But he has, at various times, been sufficiently disturbed by what was being said about him to attempt to set the record straight. One such attempt was a statement he made to *Down Beat*, and which appeared in that magazine's issue for June 9, 1960: "I am at present engaged in numerous pursuits, the most pressing of which are my writing and composing. These endeavors are demanding of the greater portion of my time, concentration, and energies. They will best be brought to fruition by my maintaining a certain amount of seclusion and divorcing myself as much as possible from my professional career during this period."

That statement happens to be a quite accurate summation of his activities and his reasons for them, but apparently the public at large refused to believe him, for the stories continued. Perhaps the reason Sonny gave was just too simple and obvious for anyone to believe it. And probably, another factor enters into the disbelief, however far below the surface. He could be making money. Why doesn't he want to make money?

And of course, he could be. When he returns to professional life, which he plans to do shortly, there can be little doubt that he will be able to work in almost any club he chooses. For the fact remains — and this is the essential fact underlying all the public concern about his absence and his activities — that Sonny is one of the most important, inventive jazz musicians of our time, the first important tenor voice of the fifties who was not derived from the West

Coast school, founder of an entire school of tenor saxophone playing who gave musical birth to scores of imitators.

One evening this summer, I had occasion to go to Sonny's home to see him. He was a warm and gracious host, quite willing to put up with my personal invasion of his privacy and answer my questions. In the course of our conversation, he recalled two songs he had recorded for Prestige which had never been released. "Is Bob Weinstein saving them for a Sonny Rollins memorial album?" he wanted to know. And then, as is his way, he considered that perhaps the unreleased masters would have more value as a memorial album, and if Prestige wanted to save them, he understood.

The next time I saw Bob Weinstein, president of Prestige, I told him about the masters and my conversation with Sonny. There was no proposed memorial album, what had happened had a far simpler explanation. The two tunes had been recorded at sessions from which the other material played had been of sufficient length to make complete albums. They had been saved to include with other material. But then came Sonny's retirement, and there was no more material forthcoming. As other musicians signed with Prestige, recording activity began to center around them, and the two songs were forgotten.

A search through the files uncovered them in a box of tape anonymously marked EXTRAS. (The box contained other, somewhat less startling treasures, which will probably be released eventually. To prevent phonothefts from avid collectors, I might add that the box contained no Buddy Bolden cylinders.) They were played immediately, for any Sonny Rollins performance is an event. And of course, it was decided that they should be released. But then the problem emerged, what to do with them? Obviously, two tracks, even though they are extended performances, do not constitute a twelve inch LP. But, as in many cases, the problem had its own solution.

The track which gave this set its title, *Sonny Boy*, was recorded at the session which produced a previous Rollins album, *Tou de Force*. As Ira Gitler commented on the notes to that LP, "At Sonny's request, Earl Coleman was on hand to sing two very romantic numbers." It was felt, after the release of the album, that the two vocals detracted from the overall feeling of the set. Therefore, it was decided to retain the three instrumental tracks which had appeared on the album, and add the two new discovies.

These, and *Sonny Boy*, were recorded with a rhythm section of Kenny Drew, piano; George Morrow bass, and Max Roach, drums. Sonny had been in the Brown-

Roach Quintet with Max and Morrow, and Kenny Drew had played on his first album as a leader. *EE-AH*, a blues, is one of the finest examples of Sonny's ability to make a solo hanging together for several choruses; in this case, he uses a repeated three-note figure as a base. *B. Quick* and *B. Swift* are both lightning-fast improvisations on the chord sequences of standards.

When *Sonny Boy* was recorded at this session, Rollins probably was not even think of the implicit pun. He is one of the most notable of the players who "knows the old songs", and has a particular fondness for some of the numbers that Al Johnson made famous. He has recorded others in the past, and undoubtedly knows enough of them to do an entire *Sonny LP*. If he were to do so, and I think it's an excellent idea, there would be no gimmicky attached, and he would once again, as he has done so many times before, introduce fresh material into the jazz repertory that no one else would have thought of doing, but which would seem, after he had recorded them, like the most natural tunes in the world to play.

The remaining "rediscovered" track was recorded at the session which produced the album *Sonny Rollins Plays for Bird* (Prestige 7093). Roach and Morrow are on this, too, as well as Kenny Dorham, trumpet, and Wade Legge, piano. At the time of this date the five men comprised the Max Roach Quintet.

The *House I Live In* was featured in a brilliant short movie on the subject of racial understanding which starred Frank Sinatra, who was an outspoken partisan of the ideals, and with his deep concern for words as well as music, it is safe to say that he made this recording as much for the lyric content as the music. Perhaps the song would have achieved wider popularity if more people had heard it this way. Sonny proves that it is possible to be serious and sincere without being pompous or solemn. Kenny Dorham is limited to a short trumpet call at the beginning, and a short shared bit with Sonny at the end which shows again Sonny's talent, rare in a jazz musician, for knowing how to end a performance effectively.

Good as it is to have these two new examples of Sonny Rollins, it is even better to know that he plans to return soon to public musical life. When he does, from all reports, he will be able to echo the words of the man who wrote *Sonny Boy* and made it famous: "You ain't heard nothin' yet."

Notes: Joe Goldberg
Supervision: Bob Weinstein
Recording and remastering:
Rudy Van Gelder
The House I Live In Recorded
October 5, 1956
All other selections Recorded
December 7, 1956

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SIDE ONE

TEMPTACIOUS
WHIRLING SANDS
JAZZ OF ARABY
CHIFTI
HORA

SIDE TWO

OWO SOLO (Anwar Husson)
HASAPKO BOLEKO
ANWAR HUSSON'S RHAPSODY
INTERNATIONAL DANCE
COSMOPOLITAN

Here is the music of a land of mystery; a land where one cannot say where truth ends and fantasy begins. Here is music from EAST OF SUEZ, reflecting the emotions of a people whose civilization dates back before the recording of history.

This is the music of the Middle East is presented for you by Nasir Eddin both vocally and instrumentally. This is music that expresses the sensual languidness of the desert heat mixed with cool breezes from the Mediterranean Sea.

While listening to this music, one can trace the entangled myriad of varied emotions that exist in the lands EAST OF SUEZ. The glory of the Pharoas, the fantasy of the Arabian Nights, the beauty of the desert at sunset, the cruelty of the slave market, and the excitement of the harem, are all here for your enjoyment.

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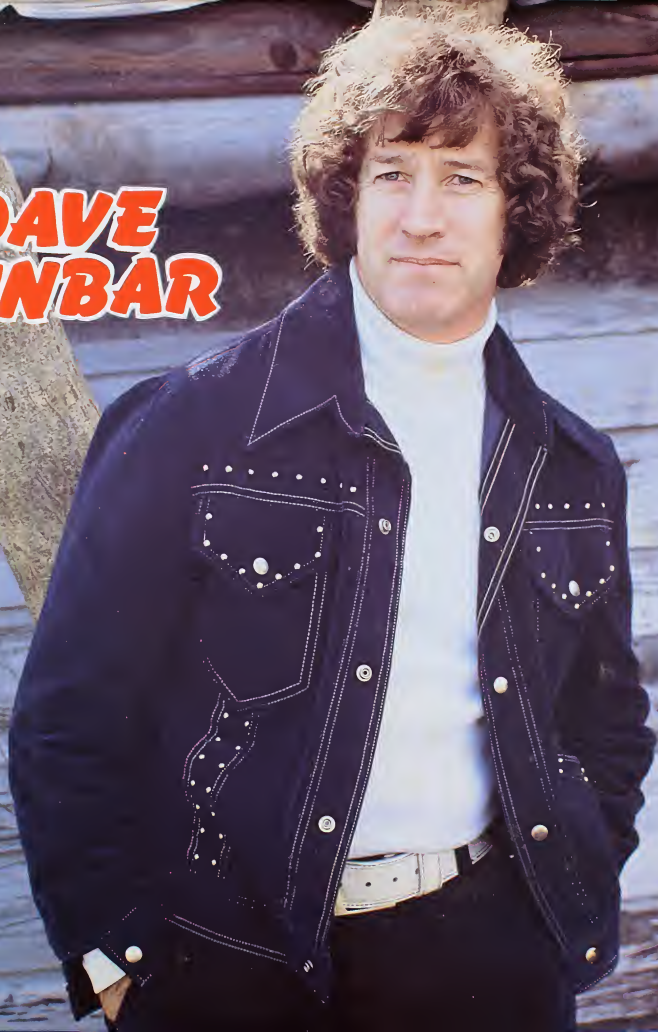
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A10 198

DAVE DUNBAR

Love



STEREO
DD-101

DAVE DUNBAR



Producers—Kenny Walker
Recorded at: A & T Studios, Nashville
Engineering—Gary Rogers, Leo T.
Cover Photo—Bill Grinn

Piano—Chester Frewett
Drums—Leo Taylor, Carmen Lombardo
Rhythm Guitar—Kenny Walker
Lead Guitar—Floyd Robinson

Vocals—
Dave Dunbar
Gary Rogers
Leo T.
Floyd Robinson
Kenny Walker

Our Lord has made this all possible. I'm hoping everyone who listens to this album will be lifted up in Jesus' name. The Lord Said; "That in the last days, I'm going to pour out my spirit on every person," praise the Lord!

Jesus is in the life changing business. He wants to change your life, give you joy, fill you with his love, and give you that peace that passes all understanding.

My special thanks to my Mom and Dad (Hazel and Leon Dunbar) for their love and understanding during their son's lost years.

And thank you Lord for Calvary, because of your grace I will live forever.

I Love You and Jesus Loves You,

Dave

P.S. Special thanks to all my friends, the musicians and singers (voices) for your beautiful help.

Thanks,

Dave

SIDE ONE

1. STAND BY ME 2:39
(Arr. Dave Dunbar)
2. LET ME BE THERE 2:40
(John Rostill/Al Gallico Music Co.)
3. TAKE MY HAND PRECIOUS LORD 2:24
(Dorsey/Hill & Range/BMI)
4. HELP ME 2:28
(Larry Gatlin/Silverline Music, Inc.)
5. IN THE GARDEN 3:31
(Miles)

SIDE TWO

1. WAITIN' THE DAY 2:42
(D. Dunbar/Little Angel/BMI)
2. HE TOUCHES ME 2:37
(Gaither/Gaither Music)
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TORELLI: SINFONIA IN D MAJOR FOR 2 TRUMPETS & STRINGS, Op. 26—

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SINFONIA IN D MAJOR, FOR OBOE & STRINGS, Op. 35 (Obbligato: Alberto Corbelli)—edited Piero Sauti**SINFONIA IN D MAJOR FOR 2 TRUMPETS, 2 OBOES & STRINGS, Op. 26 (Obbligato: Alberto Corbelli & Alessandro Ferraro)—**edited Piero Sauti**SONATA A CINQUE FOR TRUMPET & STRINGS, Op. 3—**edited Newell Jenkins**CONCERTO IN D MINOR FOR VIOLIN & STRINGS, Op. No. 8 (41)****7 (Violin: Aldo Rodighiero)—**edited Newell Jenkins**SINFONIA A QUATTRO FOR WINDS, BRASS & STRINGS, Op. No. 22—**edited Newell Jenkins**CONCERTO FOR STRINGS & HARPISCHORD, Op. No. 10—**edited Newell Jenkins**CONCERTO FOR STRINGS & HARPISCHORD, Op. No. 10—**edited Newell Jenkins

It is proper and fitting that this year 1968 should bring forth a commemorative record of the music of Giuseppe Torelli, the most important composer of the Baroque School, born three hundred years ago in Verona. For those who know little about Torelli, a short resume of his life may be of interest. One can assume that he spent his early years in Bologna where he was first introduced to him in the Acta of the Accademia Filarmonica to which he was admitted in 1684 by a vote of 27 to 3. It was here that he met and studied under Antonio Perli: in the year 1686 he was engaged as "violinista" player in the orchestra of the Church of San Petronio and remained there until the revolution of the orchestra in consequence of economic reasons in 1698. Together with his colleague, Francesco Antonio Placchi, the well-known composer and castrato, he traveled to Vienna and from there to Ansbach where he found in 1698 on the title page of his Concerto Musical, Op. 6, that he had the position of concertmaster (Maestro di Concerto) to the Margrave of Brandenburg. Little is known in detail about the Vienna and Ansbach sojourns; and we next find him again at Bologna in San Petronio in 1701 where Perli took over the direction of the newly-formed orchestra. Here he remained until his death in 1709.

The importance of Torelli lies in his activity as a purely instrumental composer. His development of instrumental forms had far-reaching influences on later composers such as Albinoni and Vivaldi. The Vivaldi concerto is conceivable without the existence of Corbelli but not without that of Torelli; by which it is not meant that Corbelli is an earlier composer. The Corbelli concerto grosso is a direct development of and from the trio sonata. Although this form was known to Torelli, still he used many other forms as well . . . the ripieno concerto, the sinfonia, etc. (as Giegling in his book on Torelli says: he experimented with elements of the canzona, the ritornello, the perflida, and attempted to obtain a new form from the spirit of the elements used.)

Torelli was an eminently practical musician and knew the musical problems involved in the composition of an orchestra in various different halls of different sizes, acoustics and functions. For example, music in a gothic church such as San Petronio would permit fast passages to be heard with clarity and distinction. Therefore his thematic material for works used in San Petronio is clearly chiselled and comparatively free of ornamentation and rapidly shifting harmonies. His violin concertos and works intended for the intimacy of the private salon or smaller hall on the other hand admit of greater instrumental virtuosity and embellishment.

Contrary to the opinion that orchestral music of the late 17th and early 18th centuries was performed by small groups, we find the size of the orchestra in San Petronio

to be of gargantuan proportions even for the standards of today, and especially so for a church. Although the records of musicians employed for ordinary Sunday services ran from 30 to 50 players, on feast days and on certain High celebrations according to Viatelli in "Arte e Vita musicale a Bologna" the orchestra of San Petronio numbered 180 in 1709 at the occasion of the installation of a Cardinal, 121 ripieno musicians (extras) in 1716, and 131 in 1717. A further indication of the size of this remarkable orchestra can be obtained by examining the list of individual manuscript parts to any work in the Archives of San Petronio—in one case a concerto of Torelli is available parts for the following: 7 Violin I, 7 Violin II, 1 Viola, 1 Violoncello solo, 4 Violoncelli ripieno, 4 Bases, 3 Trombones, 2 Theorbes, 1 Organ and 1 Oboe. Although for the custom of those players to a part one arrives at the total of 102 musicians!

Naturally today it is not possible to assume such a madon body for the recording of these works; still it would be fascinating to hear such an immense band perform some of these concertos in the great church for which they were composed. This selected of recorded works has been made to give listeners an impression of the variety of styles employed by Torelli, and hence we have chosen a sinfonia for two trumpets and strings, one for oboe, solo oboe and strings; one for two trumpets and strings, a sinfonia, a violin concerto, a sinfonia for four oboes, four trumpets, two solo violins, two solo violoncelli and orchestra, and lastly a ripieno concerto. Five of the seven works come from the archives of San Petronio; of these five, three have been revised by the Piero Sauti, the Torelli scholar, and two by myself. The last two works are available in modern editions—the violin concerto Op. 8, No. 7 in a black-and-white print from the New York Public Library edited by Hans T. David, and the ripieno concerto Op. 6, No. 10 in the Nagels Musikarchiv.

And now a word about the forms employed: the two sinfonie Op. 20 and Op. 26 (for two trumpets and two oboes and two trumpets respectively) are much in the manner of the succession of fast slow movements followed by one or two dance movements in closing is common to both. The wind instruments are not used in the slow movements, they are divided into sections slow-fast-slow. The fast section of these slow movements (derived from the instrumental canzona) employ one, two, or at times four solo violins. The dance movements are either minuetts, gavottes, and are composed in two parts. Each section is played first by the winds and then repeated by the strings and solo instruments. The sinfonia Op. 35 contains 13 parts (In Nemine Deo 7'25"), starts with a fast movement in five voices (two violas are used solo) and the work closes with a gentle pastorella for oboe and solo 'cello accompanied by

the string orchestra—one of Torelli's most moving compositions. The sinfonia for one trumpet & G. begins with a three-bar solo introduction and then follows the pattern we have already seen in the sinfonia Op. 20 and Op. 26, with the omission of the closing dance-movement. The middle movement exists in two versions in the San Petronio Archives—for one and for two oboes. We have chosen the latter version. The largest body to be employed in this recording is in the sinfonia G. 33. Here four separate pairs of soloists (hence the title "a quattro") are employed, one other. The work is obviously intended for a solemn occasion and it is festive music of high order. The remaining two concertos are intended for a large hall, a church hall and show off both solo and group-playing in a thoroughly satisfying manner.

What was this Baroque School? Where did it start and what became of it? To the south we find in Rome heavy concentration on the choral practices handed down from the Renaissance. In Florence the development of monodic composition through the Camerata di Bardis; to the north in Venice the luxuriant growth of antiphonal and polyphonic and instrumental writing from Willart through the Gabrieli and Monteverdi and develop in Trento the massive choral works of Benvenuti and Masocchi. The combinations of these various components—solo, tutti, instrumental and vocal took place in the mental fashion in Bologna, and principally around the two great organizations of the Accademia Filarmonica and San Petronio. The latter was founded in 1662 and the San Petronio orchestra was Maurizio Cazzati in 1657. At the time the orchestra consisted essentially of a string quintet—the prototype of the 18th century string orchestra, and to it were added other members either professional or amateur on such occasions as a more massive and festive sound was required. When Torelli was part of this orchestra, along with him mentioned above, was the composer Aldrovandini, Giovanni Paolo Casanova (organist and maestro di cappella), Abbezzo (composer), Laurenti (composer), Jacchini (cellist and organist) and the brothers Degli Antoni (one singer and organist, the other cornetto player), Giovanni Battista Bassani and many others. Following this generation came the generation of Giovanni Albinoni and lastly the great theoretician and teacher of Montari, Padre G. R. Martini. The great Torelli was educated in Bologna, where he remained for most of his years, transferring himself to Rome to which school he attached himself and actually is considered as belonging today. So we find the line of influence from the school of influence goes from Cazzati to Torelli through Perli to Albinoni and Vivaldi, ending in a blaze of glory in no less a figure than Johann Sebastian Bach.

Newell Jenkins

THE BAROQUE ERA (1600-1750)

1600-1609: English: James I, Charles I, Charles II, James II, 1607-1704—Colonization of New World; American Revolution, English Revolution, power in America, 1618-48—Thirty Years' War, 1619-1719—American Revolution, American Revolution, 1719-1776—American Revolution, 1776-1789—American Revolution, 1789-1799—American Revolution, 1799-1800—American Revolution, 1800-1809—American Revolution, 1809-1818—American Revolution, 1818-1827—American Revolution, 1827-1836—American Revolution, 1836-1845—American Revolution, 1845-1854—American Revolution, 1854-1861—American Revolution, 1861-1865—American Revolution, 1865-1876—American Revolution, 1876-1889—American Revolution, 1889-1896—American Revolution, 1896-1901—American Revolution, 1901-1909—American Revolution, 1909-1918—American Revolution, 1918-1927—American Revolution, 1927-1936—American Revolution, 1936-1945—American Revolution, 1945-1954—American Revolution, 1954-1961—American Revolution, 1961-1969—American Revolution, 1969-1976—American 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2. DARK CLOUDS

SIDE B

1. COUNTING BACKWARDS

2. THINGS WE SHOULDN'T DO

ADAM GARRASH: VOCA, GUITAR

DAVE PETERSEN: VOCA, GUITAR

HARV HENRIKSSON: BASS/ACOUSTICS

LOGAN VOLTA: ELECTRIC PIANO/ORGAN/VOCA

BRIAN NEWELL: DRUMS

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EXCEPT COUNTING BACKWARDS BY ADAM & PETERSEN/LOGAN

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SAIL ON / Commodores

OH NO / Commodores
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GIRL, I THINK THE WORLD ABOUT YOU / Commodores



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PGP Music/(Bruckman Music (ASCAP) (Administrator: Intersong-USA)

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Co-Writer: Thomas McClary

Co-Publisher: Macawrite Music/(ASCAP)

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*Produced by **LIONEL RICHIE**.

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MIS 20 AÑOS
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SÍ TE VAS

MERENGUE MIX 2

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ADOLESCENTE
AMOR SINCERO
MI AMIGA Y SU PATO

MERENGUE MIX 3

BAILANDO
PINTA LABIO
NO ME DEJES NUNCA
BUSCAME

MERENGUE MIX 4

A MILLON
TE VOY HACER LLORAR
YO TENGO UN NEGRO
HAZME OLVIDARLA

**MERENGUE
MIX**

16 EXITOS DE MERENGUES

SANTO DOMINGO ALL STAR BAND

Lado A

MERENGUE MIX 1

MIS 20 AÑOS
SAPE PA'ALLÁ
AY QUE SOLEDAD
SI TE VAS!

MERENGUE MIX 2

YO QUE TE AME
ADOLESCENTE
AMOR SINCERO
MI AMIGA Y SU PATO

Lado B

MERENGUE MIX 3

BAILANDO
PINTA LABIO
NO ME DEJES NUNCA
BÚSCAME

MERENGUE MIX 4

A MILLON
TE VOY HACER LLORAR
YO TENGO UN NEGRO
HAZME OLVIDARLA

MERENGUE MIX



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COPLAND

Symphony No. 3

**Danzón cubano
El Salón México**

**DALLAS SYMPHONY
ORCHESTRA
Eduardo Mata**



COPLAND Symphony No. 3 Danzón cubano El Saón México

DALLAS SYMPHONY ORCHESTRA Eduardo Mata

A search through the catalog of Aaron Copland's works reveals the lack of a "Symphony No. 1" and a "Symphony No. 2." The composition that Copland considered his first in the form was the infamous *Symphony for Organ and Orchestra* in 1932, a piece about which the conductor Walter Damrosch said, "If I young man at the age of 24 can write a symphony like that, in five years he will be ready to commit murder." Damrosch was (thankfully) wrong, but the Organ Symphony does remain one of the most challenging works in Copland's output. Much the same may be said of Copland's second work in the genre, the 15-minute *Short Symphony* (1933). Both of these symphonic efforts show Copland as a serious composer in the most modern idiom of those years, an idiom which, despite the excellent quality of the music, listeners found difficult to accept. It was during the mid-1930s that Copland started to search for a manner that would be both closer to his American roots and more accessible to a wide audience. *Appalachian Spring*, *Billy the Kid*, *Rodeo*, *Lincoln Portrait* and other works from the early 1940s are evidence that he found it.

Copland's Third Symphony (1944-1946) brings together the two complementary strands of his musical personality: the abstract style of the earlier symphonies dominates the first and third movements; folk song and New England and Quaker hymnody, the second and fourth. Though he quoted no actual folk tunes in this score, much of the work's thematic material resembles the traditional song that was so liberally incorporated into the ballets of the preceding years. Copland's "American style" is characterized by its lean, wide-spaced texture; the linelessness of its themes; the stately, purposeful quality of its harmony; the open-faced optimism and simple sincerity of its expression—these sound like they grew from the very native soil. The finale, based on his famous fanfare for the *Common Man* of 1942, is a virtual summary of the work of his influential "American" period. Copland's Third Symphony is a work which Serge Koussevitzky, paraphrasing the inscription on Beethoven's

"For this listener, the finest thing on the program—indeed, one of the finest things heard all summer—was the Copland Third Symphony. It is always a satisfaction to hear an important American work at Ravinia. This is one of the most important, and Mata presented it in a manner that made you wonder if it didn't really deserve to be played as often as the Bruckner and Mahler symphonies. This was a moving and exciting statement of a score any American can view with pride."

—Robert C. Marsh, moving a performance by
Eduardo Mata and the Cleveland Orchestra in Ravinia, July 23, 1983

Misa Solomons, called "The greatest American symphony—goes from the heart to the heart."

"Other tourists will tell you their snapshots to show you what a country looks like, but a composer wants to show you what a country sounds like." As may be gathered from these words of his, Aaron Copland was no ordinary tourist when he went to Mexico in 1932. He was easily impressed by the sun-warmed pleasures of the country, and most especially by the manner in which music seemed to be such an integral part of everyday life. Copland was just at that time coming to an awareness that he wanted to create a style characterized by what he called "ingrained simplicity," a kind of music which could be easily enjoyed by a large audience. He trip to Mexico, with its exposure to a wealth of folk and popular music, proved to be an important element in forging the musical language of such later masterpieces as *Billy the Kid*, *Appalachian Spring*, *Rodeo*, and the Third Symphony.

Copland described his inspiration for *El Saón México*:

"Perhaps my piece might never have been written if I hadn't been for the existence of the 'Saón México.' I remember reading about it for the first time in a tourist guide book: 'Harem type nightclub for the people' (sic), Cuban orchestra. Three halls: one for people dressed in your way, one for people dressed in overalls but, sure, and one for the barbed. When I got there, I also found a sign on the wall which said: 'Please don't throw lighted cigarette butts on the floor so the ladies don't burn their hair!'"

"It wasn't the music that I heard there, or the dances, that attracted me so much as the spirit of the place. It is some inextinguishable way, while talking about those crowded halls, one really felt a live contact with the Mexican people—the electric sense one sometimes gets in all of our places, of suddenly knowing the essence of a people—their humanity, their separate virtues, their beliefs and unique charm. . . . At any rate, I soon found myself looking for suitable folk material for *El Saón México*. Most of my tunes were taken from an appetitive little collection called *Canciones Mexicanas*, gathered together and published by Frances Toor, an American resident in the capital. For my piece, adopted a form which is a kind of modified polka, in which the Mexican themes and their extensions are sometimes inextricably mixed for the sake of consciousness and coherence."

In the early months of 1941, when it was becoming apparent that the United States would be directly touched by the worsening conflicts in Europe and Asia, a determined effort was made to strengthen the country's relations with its neighbors, and Aaron Copland was sent as a cultural ambassador by the Department of Inter-American Relations on a good will tour of nine Latin American nations. It was in Havana that he found the inspiration for what became the *Danzón cubano*. Recalled the composer, "The popular Cuban dance style known as *danzón* has a very special character. It is a stately dance, quite different from the rumba, congo and tangos, and one that fulfills a

function rather similar to that of the waltz in our own music, providing contrast to some of the more animated dances. The *danzón* is not the familiar hectic, flashy and rhythmically complicated type of Cuban dance. It is more elegant and court and is very precise, as dance music goes. The dance itself is especially amusing to me because it has a touch of unconscious grotesque, as if it were an impression of 'high-life' as seen through the eyes of the populo-lace—elegance perceived by the inelegant."

The original two-part version of *Danzón cubano* was written for a New York concert in 1942, marking the 20th anniversary of the League of Composers, and premiered, under the baton of the conductor Leopold Stokowski, by Copland and Leonard Bernstein on December 17th in Town Hall. The score was orchestrated in 1944.

—Richard Rodda

Hailed in the early 1970s as "a future master conductor," Eduardo Mata has through a series of impressive conducting achievements, become one of the leading podium personalities of his generation. The distinguished critic Robert C. Marsh, writing in the *Chicago Times*, predicted for Mata a career as significant as Stokowski's, noting Mata's "secure control over the ensemble, clear idea of each of the works in terms of style and structure, and that most important gift, the power to lift up musicians and make them offer their best."

Mata has been Music Director of the Dallas Symphony Orchestra since 1977, and recently took that organization on an ambitious and highly successful tour of Europe's capitals. Since 1974 he has also made regular conducting appearances with the London Symphony Orchestra during its standard concert season and on tours. His guest appearances on the Continent have included engagements with the Berlin Philharmonic, the Hamburg, Stuttgart, Frankfurt and Baden-Baden Radio Orchestras, La Scala, Rome Radio, and many others. In 1981 Mata made his first appearance with the Philadelphia Orchestra, conducting that ensemble both at home city and in Carnegie Hall, New York. He also is a familiar and welcome guest conductor with the orchestras of Chicago, Boston, Cleveland, Pittsburgh, Detroit, Atlanta and many others.

Born in Mexico City, Eduardo Mata began to conduct professionally at the age of 15 while studying with Carlos Chavez and Julián Uribe at the National Conservatory of Music. In 1944 he was in residence at Tanglewood, working with Eric Leinsdorf and Gunther Schuller. Mata's first official conducting post was that of Music Director of the Guadalupe Symphony Orchestra which he assumed at the age of 22. From 1946 to 1975 he was Music Director and Conductor of the Orquesta Filarmónica de la National University of Mexico City. From 1974 through the 1977-78 season he served as Principal Conductor of the Phoenix Symphony Orchestra.

Mata is himself a composer with symphonic music, chamber works, ballets, vocal music, and works created directly for the stage medium to his credit. The recipient of the highest awards of his own country Mexico has been, he also has twice been nominated for U.S. Grammy Awards for his recordings.

Side One
(15:18)

El Saón México (1946)

Danzón cubano (1942)

Symphony No. 3 (beginning)
15:18, includes with and without lyrics

Side Two
(10:01)

Symphony No. 3 (conclusion)

18: Andante con allegretto

19: Molto deliberato (15:01)

Recording Producer: PAUL AUBERT/JOANNA KACINZ
Engineering: ELLIE RECORDED/ANNIE
Art Director: A. Degen, Miami, Schwartz
Cover Illustration: Edith Adams
Library of Congress Catalogue Card No. 70-3937 applies to this recording
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Recorded in Cliff Keene Baptist Church, Dallas, Texas, July 13 & 14, 1986

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ONE

SIDE
TWO

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Tad Lee
79 People
all Brooklyn music heads

all songs recorded at
Aki Road Studio

all songs written and arranged by
Toshiko Masuda

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are you ready for this?

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DE SHANNON**

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I CAN MAKE IT WITH YOU
 WINDOWS AND DOORS • CALL ME
 YOU DON'T HAVE TO SAY YOU LOVE ME
 WILL YOU LOVE ME TOMORROW
 ARE YOU READY FOR THIS



JACKIE DE SHANNON

are you ready for this?

She can go from the soul feeling of a song like *I Can Make It With You*, which was appropriately referred to as "dangerous" at the session, to the lilting *Call Me*. This is our girl Jackie, in my opinion one of the top girl singers around. Her singing is a gas and so are her recording sessions. In fact, a Jackie De Shannon recording session is really an event. It's a time when many of her close friends get together and listen to her achieve great results, many of which are on the first take. □ People enjoy being around Jackie because she has an aliveness. An aliveness which soon results in energetic discussions and an interchange of ideas and various means of expression. She possesses an excitement which is truly stimulating. □ Jackie is always aware and sensitive to things around her. She has an inquiring mind and wants to constantly find new means of expression both in her singing and in her writing. She also has the ability to give each word its fullest meaning. If the song is sad, there won't be any doubt in your mind. If she sings of the world in general, you'll get the message. This is a quality which separates a true singer from the many who pass through. This is the talent that is Jackie De Shannon.

The Real Don Steele KJH Radio Los Angeles

Jackie with: (left to right)—The Real Don Steele, The "Dangerous" D.J. of L.A./Bud Dain, Sales & Promotion Manager, World Pacific Records (also husband & friend)/Calvin Carter, Producer of Hits/Sue Cameron, National Columnist and Photographer/Richard Oliver, Writer and Photographer



SIDE ONE

I CAN MAKE IT WITH YOU
MUSIC AND MEMORIES
WILL YOU LOVE ME TOMORROW
ARE YOU READY FOR THIS*
TO BE MYSELF
LOVE IS LEADING ME*

SIDE TWO

WINDOWS AND DOORS**
YOU DON'T HAVE TO SAY YOU LOVE ME
(IO CHE NON VIVO (SENZA TE))
SO LONG JOHNNY**
TO WAIT FOR LOVE
CALL ME
FIND ME LOVE*

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**Produced by Burt Bacharach & Hal David, Conducted by Burt Bacharach

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EDWARDS
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CHAPTER II

to: Don Osborn at
his house, Los Angeles

THE 8TH CIRCUIS
MORNING LIGHT
DOES IT FEEL ALRIGHT?
WEeping ROCK
MY LOVE
WHO STOLE MY BRAIN?
HOW MANY WAYS?
SHE WAS ALL
WONDROUS CHILD
THE VOICE
WERE WE ALL SO
THE CHILDREN SING?

GEORGE: Vocals, Synthesizer, and DJ's working with the faithful fans and Raymond & Raymond (M. O'Brien)

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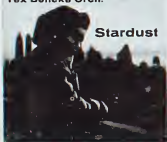


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THE MAGIC TOUCH... Hugo Winterhalter repeats his distinctive beauty in a dozen tunes. *Ukulele*, *Waltz*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, 10 others. CAL-379



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PERRY COMO'S WEDNESDAY NIGHT MUSIC HALL... Perry Como's *Wednesday Night Music Hall* is the most popular of the night. *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, *Ukulele*, 10 others. CAL-511



Verve

A PANORAMIC TRUE

HIGH FIDELITY RECORD

MGV 2028

moods for girl and boy

Harry Carney and his orchestra

moods for girl and boy

Harry Carney and His Orchestra

Shakespeare had something to say concerning virtually all of our moods, but on those of particular relevance to girl and boy the Bard was never at a loss. In "Twelfth Night," Shakespeare has Malvolio suggest: "If music be the food of love, play on!" This advice may well have been transmitted through the years to that urbane Bostonian named Harry Howell Carney, who herein conducts his orchestra in an album of music which upholds Shakespeare's dictum, music that is the food of love.

In mood music such as this, the mood must first be established firmly and then maintained. With the Carney orchestra the mood for girl and boy is dreamy (but not dreary), celestial (but not cloying), sophisticated (but not soporific). The mood, if truth be told, is generally supplied by the girl and boy themselves — but Carney's music complements that mood, gives it substance and meaning. Discussions of romance to one side, the music of the Harry Carney orchestra is interesting to hear for a variety of

other reasons. To begin with, this is music in the Duke Ellington tradition — smooth and beguiling. The reason is evident, for Carney has spent virtually all of his career as a professional musician under the Ellington banner, contributing immeasurably to the Ellington sound and the tradition it nurtured. Although Carney has played the clarinet, alto saxophone and bass clarinet, it is as a bass saxophonist that he is best known and this is the instrument he plays on this album. Two of the selections, "We're in Love Again" and "Chalmeu" are Carney originals, a third — "I got It Bad and That Ain't Good" — is by Ellington himself, while Billy Strayhorn, another veteran of the Ellington band, contributed the remarkably durable "Take the A Train."

Another interesting aspect to these selections is the blend of Carney's husky, virile baritone saxophone sound and the full string section — all of this combining to provide a memorable mood for girl and boy.

The tunes are:

I DON'T STAND A GHOST OF A CHANCE WITH YOU
TAKE THE A TRAIN
WE'RE IN LOVE AGAIN
CHALMEU

MOONLIGHT ON THE GANGES
IT HAD TO BE YOU
FANTASY
I GOT IT BAD AND THAT AIN'T GOOD

Verve

A PANORAMIC TRUE

HIGH FIDELITY RECORD

MG V-2032

POTPOURRI OF JAZZ



A POTPOURRI OF JAZZ

Charlie Parker Flip Phillips Oscar Peterson Teddy Wilson

George Wallington Machito's Orchestra JATP All-Stars

In this sampling of some of the best that's available anywhere in the jazz field several different styles are in evidence. It is intentional, of course, since this album may serve two purposes—first, it might well be an ideal introduction to the listener who hasn't encountered too much jazz (or the right kind of jazz or anything misnamed as jazz) in the past and would like to get on the right path; second, it's a fine representative selection for the veteran jazz buff who might find something worthwhile he's overlooked before. It's a contrasting display here in this potpourri: there's the vigorously swinging piano of Oscar Peterson in varied moods, Machito's Latin-type jazz, the calm grace of the Teddy Wilson piano, the roaring spirit of Charlie Parker, the soaring saxophone of Flip Phillips, the imaginative piano wanderings of George Wallington. This is as it should be, of course, since jazz has many variants—and only a few are included here since it would require many more volumes to embrace all that makes up jazz.

Who are the artists represented here? To begin with, there's the Canadian-born piano star, Oscar Peterson, the winner of many magazine polls. Teddy Wilson, who is from Austin, Texas, is the onetime member of the Benny Goodman organization who is now frequently heard on radio and TV and has taught at Juilliard. George Wallington, who was born in Italy but raised in New York, is a highly rated modernist both as a pianist and as a composer. Machito (whose real name is Frank Grillo) was raised in Cuba and was one of the first to utilize the Afro-Cuban ideas in jazz. Flip Phillips has for the last decade been one of the stars of the touring Jazz at the Philharmonic unit and one of the ranking tenor saxophonists in jazz. The late Charlie "Yardbird" Parker was rated one of the dominant influences in the abrupt changes that jazz underwent in the early 1940s and also one of the most strikingly imaginative of all the alto saxophonists.

To those who are exploring into the exciting field of jazz for the first time—happy hunting! And for the others, shake hands with some old friends.

The tunes are:

ROUGH RIDIN' — *The Oscar Peterson Quartet*

WHAT'S NEW — *The Oscar Peterson Duo*

TANGA CARAVAN { *Machito's Orchestra, Flip Phillips, Soloist*

JAM SESSION FOR A DANCER — *JATP All-Stars*

NO NOISE — *Machito's Orchestra, Charlie Parker and Flip Phillips, Soloists*

OH, LADY BE GOOD — *Teddy Wilson*

THOROUGHRED WITHOUT RESERVATION { *The George Wallington Trio*

FLYING HOME { *Machito's Orchestra, Flip Phillips, Soloist*
BUCABU }

SOMEBODY NEW



THE SPIRITS OF

SOMEBODY NEW

SIDE ONE

1. SOMEBODY NEW/2:27
(R. Smith)
2. THIS MORNING AT 9:00/2:10
(B. Yarborough)
3. WHEN THE ROSES BLOOM AGAIN/3:30
(Traditional)
4. HELEN/2:13
(Traditional)
5. HOW MOUNTAIN GIRLS CAN LOVE/2:15
(Traditional)
6. RAWHIDE/2:06
(B. Monroe)

SIDE TWO

1. NOW SHE'S GONE/2:20
(L. Frazell)
2. WHEN I WENT WALKIN'/2:24
(S. Eager)
3. RAINBOW TOMORROW/3:10
(Traditional)
4. COLUMBUS STOCKADE BLUES/2:15
(Traditional)
5. PREACHIN', PRAYIN', SINGIN'/2:00
(Traditional)
6. MY LITTLE GIRL/1:35
(Traditional)

JOHN HENSLEY—Guitar and Lead Vocal
ROBIN SMITH—Bass and Lead Vocal

KEITH KUPP—Banjo and Baritone Vocal
SCOTT "STICK" EAGER—Mandolin and Tenor Vocal

DAVE LIGHTCAP—Fiddle and Some Kind of Vocal

Recorded at: DIMENSION FIVE STUDIO, WOODMSDORF, PA.

Engineer: JOHN HEFFELFINGER
Cover Layout: R. SMITH

Master Mixing: R. SMITH—K. KUPP
Recorded on: FEB. 11-12, 1981

SOMEBODY NEW written and arranged by: R. SMITH—K. KUPP
WHEN I WENT WALKIN' written by: S. EAGER
All Other Songs Arranged by: THE SPIRITS OF BLUEGRASS

In the old days, Bluegrass bands were formed around one lead singer or a brother act with the other band members playing what and when they were told to play. The "Spirits" have set out to change that tradition and have done quite well at doing just that. Each member of the group is of equal importance and supplies an equal part to the overall group sound. This sound is very pleasing to say the least.

John Hensley, the originator of the group, originally comes from Sumpter, S. Carolina but now lives in Robeson, Pa. John has a very strong traditional Bluegrass lead voice which fits the basic style of music the "Spirits" are firmly rooted in. In the early days of the group, John played mandolin. Due to personnel changes, he is now playing rhythm guitar.

Robin Smith, the only other original member of the group, comes from West Lawn, Pa. He also sings lead but with a mellow or more progressive style. Playing bass for the group, he supplies the foundation on which the band's music is formed.

David Lightcap, the next newest member, comes from Harpers Ferry, W. Virginia. Dave handles most of the comedy for the "Spirits" with show stopping antics and crazy songs done in a way only Dave can do. He plays fiddle for the group also in a way that only Dave can do!

Keith Kupp, from Akron, Pa., is the banjo player and baritone singer. He plays a traditional Scruggs style but with drive and a smooth flow that is unsurpassed by the so called "best" in the business. Keith is also a very impressive baritone singer as well and the group's harmony owes much to his vocal capabilities.

Scott "Stick" Eager, the group's newest member, comes from Denver, Pa. Stick plays mandolin in a way that words cannot explain. His playing is versatile and inventive and has an exciting jazzy flavor that doesn't lose its drive or punch. He also does a fine job of tenor singer which gives the group a full, smooth sound.

Most of the songs on this album are traditional but have been rearranged by the "Spirits" to fit their style. Two of the songs are original, the title song "Somebody New" written by Keith and Robin and "When I Went Walkin'" written by Stick.

The Songs selected for this album are some of the most requested songs at personal appearances so they put them all together and here it is.

JIMMIE "A"
WICO RADIO
SALISBURY, MD.

B L U E G R A S S

The Sinners



Drunk on the Lord's Day

Side A: Don't Think
I Don't Want To Be Your Lover
Under the Smoky Sky

Side B: I Need You
Invisible Man
I Should Have Known
Whoa Whoa Whoa



Tracks 2, 4, 5, 6 written by Paul Delleigne. Tracks 1, 3, 7, written by Daniel Creskoff.
Mixed by Andrew McConnell. Produced by Matt Bokovoy.
All songs arranged by the Sinners.
The Sinners were Paul Delleigne, Daniel Creskoff, Dave Lorenz, Andy McConnell.

Variation #1 (front cover), Variation #6 (back cover) by Richard Campbell.
Dedicated to Rick D., who always had our backs.
Mastered by Garrett Haines at Treelady Studios, Pittsburgh PA.



**MODERN
PEASANT
RECORDS**

MPR-013





Side 1:

1. King Cobra
(Tom Scott) indie Music-ASCAP 6:00
2. Don't You Worry 'bout a Thing
(Bessie Wonder) Jobete/Black Bull-ASCAP 6:39
3. Spain
(Chick Corea) Little Music-ASCAP 7:02

Side 2:

1. Jazzman
(King-Falmer) Colgems Music-ASCAP 4:30
2. Laika Teco
(Andy Lerner) Capricorn Music-ASCAP 4:51
3. Come Rain or Come Shine
(Helen-Allen, A.M. Ward)
Chessell Music-ASCAP 4:38
4. Toothless Grin
(John LaBarbera) Ower Enterprises-ASCAP 4:26

Woody Herman—clarinet, alto sax, soprano sax, vocals
Tom Porrello—lead trumpet
(“Come Rain,” “and “Toothless Grin” only)
Dave Stahl—lead trumpet and flugelhorn
(first five selections)
Nelson Hatt, Buddy Powers, Dennis Dotson,
Bill Byrne—trumpets and flugelhorns
Jim Pugh—lead trombone
Dale Kirkland—trombone
Veejea Wilester—bass trombone
Frank Tiberti—lead tenor sax, flute, bassoon
Gary Anderson—tenor sax, flute
Gregory Herbert—tenor sax, piccolo, flute
John Olszewski—baritone sax
Andy Laverne—electric piano
Ron Peley—electric bass
Jeff Brillinger—drums
Kenneth Nash—percussion.

Arrangements:

“Come Rain or Come Shine”—Bill Stapleton
“Toothless Grin”—John LaBarbera
All others—Gary Anderson
Solo sequences:
“King Cobra”—trombone (Jim Pugh); soprano
(Woody Herman); piano; percussion.
“Don’t You Worry ‘bout a Thing”—flute (Gary
Anderson, Gregory Herbert).
“Spain”—bassoon; flute (Herbert); piano;
flugelhorn (Dennis Dotson); percussion; drums.
“Jazzman”—vocal, soprano (Woody);
tenor (Herbert).
“Come Rain or Come Shine”—alto (Woody);
flugelhorn (Dotson).
“Toothless Grin”—clarinet (Woody); tenor
(Herbert); piano.

Produced by Woody Herman
and Jack Tracy

Recording and remix engineer—Jim Stern
Assistant recording engineer and
mastering—David Turner
Recorded (Jan. 7-9, 1978), remixed, and
mastered at Fantasy Studios, Berkeley, Ca.
Kenneth Nash plays Paiste cymbals and gongs.

Art direction—Phil Carroll
Cover photo—Phil Bray
Liner photo—Tony Lima
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Tenth and Parker
Berkeley, Ca. 94710

CHARLIE DANIELS
UNEASY RIDER



Produced by Charlie Daniels for Don Rubin Productions
This album consists of material previously released under the title "Honey In The Rock."

And don't miss these other great Charlie Daniels albums. *A*

Blilly The Kid / Carolina
Right Now Tennessee Blues / Roll Mississippi
Turned My Head Around / Running With The Cro

PE 34377

the voice of

SARAH VAUGHAN

Leone

Sarah Vaughn

A new Sarah Vaughn recording is great news to the tremendous public who love her. For others who hear her for the first time it will be the start of a new love. When one comes under the spell of Sarah Vaughn there's no breaking away. Her voice, her style and her personality make her one of the most outstanding singers today. When you hear her you want to hear more and more. There's no limit to her appeal, for she covers a complete range to satisfy many tastes, from slow ballad to jump-tune, of music-lovers everywhere.

Old songs and new songs reach a new high level when Sarah Vaughn is the artist. Always in complete command of her material she adds unique touches to enhance everything she sings.

Back in 1944 when she was a vocalist with Billy Eckstine's orchestra, the wonderful timbre of the voice and her unique approach were already evident.

Sarah Vaughn's interest in music dates back to when she was seven. The little girl showed a talent for the piano and sang in a church choir. She was born on March 27, 1924 in Newark, New Jersey. Her mother and father recognized that their child had a special gift, and they encouraged her from the start. Her first big break came when she won an amateur contest at the Apollo Theater in New York. This led to her association with Billy Eckstine.

From the very beginning Sarah Vaughn showed an amazing musical ear for harmonic change, a rare

degree of musical know-how almost unknown in popular female singers.

Miss Vaughn cut her first record on New Year's Eve, 1944. Still relatively unknown she was paid \$50.

By 1946 the story was different. Sarah Vaughn was no longer an "unknown." She began working in better night clubs and soon gained acceptance as a top-notch singer. By 1949 Sarah Vaughn was getting support from other stars, mainly in radio and television. Her career launched she then toured across the sea in England and France where her international fame became a reality. In the United States she became a major attraction and a household name among music enthusiasts.

Sarah Vaughn brought a new dimension to popular singing. Combining a rich beautifully controlled tone, with a keen sense of chord structure she is able to change or inflect the melody as an instrument might. She can be coy and she can also show a great sense of sophistication.

Miss Vaughn is equally at home with a large orchestra or a small jazz combo. With her ability to put-over a jump tune or a ballad, Sarah Vaughn is truly everything.

This recording again demonstrates the genius of Sarah Vaughn. Some of the tunes you'll recognize as old favorites; others will be new to you. Whatever the case with Sarah Vaughn at the helm you're sure to love them all.

LISTEN AS SARAH VAUGHN SINGS:

- "The One I Love Belongs To Somebody Else"
- "Love Me Or Leave Me"
- "A Hundred Years From Today"
- "Penthouse Serenade"
- "Everything I Have Is Yours"
- "Lover Man"
- "I'm Through With Love"
- "Don't Worry 'Bout Me"
- "September Song"
- "Gentleman Friend"
- "I Feel So Smoochie"
- "Trouble Is A Man"

This recording has been mastered on the finest equipment available in order to recreate the wide dimensional sound of the original music. **CAUTION:** Remember to play a **STEREOPHONIC** recording only on phonographs equipped for stereo. However, the sound quality of a **MONOPHONIC** recording will be greatly enhanced when played upon stereophonic playback equipment.

HI-LIFE

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DYNAMIC A NEW
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SARAH VAUGHAN

MONOGRAM
DYNAMIC HIGH FIDELITY

DREAMY





SARAH VAUGHAN/DREAMY

ARRANGED AND CONDUCTED BY JIMMY JONES

SIDE A: DREAMY / HANDS ACROSS THE TABLE / THE MORE I SEE YOU / I'LL BE SEEING YOU / STAR EYES / YOU'VE CHANGED **SIDE B:** TREES / WHY WAS I BORN / MY IDEAL / CRAZY HE CALLS ME / STORMY WEATHER / MOON OVER MIAMI

"DREAMY" is that point where dim reality meets the awakened fantasy... the moment when you can leave the cold, solid ground of worldly care to turn and tread lightly on air! "DREAMY" is that ethereal place where lovers dwell. It is also, as this album so strikingly acclaims, the very special province of the incomparable Sarah Vaughan. For her first Roulette album, Sarah Vaughan has joined forces with arranger Jimmy Jones and probably some of the best musicians in the recording field to offer exquisite interpretations of twelve superb songs. There is the featured, softly muted and highly distinctive warmth of the Harry 'Sweets' Edison trumpet, the lush string backdrop and the change of tempo to a light, rhythmic jazz flavor. There is the imaginative, always sensitive approach to melodic structure as well as lyric content of each song. Every etched groove of this collection is in the Sarah Vaughan tradition. It's what we have come to expect from this rich, jazz-rooted, thrilling voice, and as is her wont, she doesn't let us down. She again conveys her keen sense of control... her vibrant timbre... her amazing vibrato and her deep emotional involvement with every word of every song. Most of all, Sarah again conveys her total and active musicianship. This is Sarah Vaughan, who, perhaps better than any vocalist singing today, can make any given time at any given place seem like that moment the poets call... "DREAMY!"

ILLUSTRATION: WILLIAM ROBINSON

PRINTED IN U.S.A.

Meet Lou Joby



Shadow of your smile
On a clear day
Going out of my head
Spanish flea
Watch maker
Make someone happy
The song is you
The lady's in love with you
I'm in love



Personnel and Instrumentation:



TRUMPET

Andy Mondo

TROMBONE

Joe Aldi

TENOR SAX

Frank Philburn

ALTO SAX

Herb Lorson

BARITONE SAX

Charles Librizzi

PIANO

Billy McCumber

BASS

Pete Rogers
Morty Poley

DRUMS

Lou Scoloro

RECORDING ENGINEER

Eddie Ventura

PHOTOGRAPHY

John Geryok

ALBUM DESIGN

Gene Ettore

LOU TOBY . . . Artist . . . Arranger . . . Producer . . .

This entire album was arranged, conducted, recorded, and produced by Lou Toby, unquestionably one of today's most remarkable musical talents. Flexible, in that he can play or arrange in almost any "bag". He can play with ease in any well known society band and turn right around and play off the deep end of the 'Jazz' bag. He can arrange for teen voices with a rock beat — and at the snap of a finger sit down and turn out a lush arrangement with strings, horns and choir. Today he is in great demand as an arranger and composer for T.V. Commercials. Pictured above with Lou Toby is Eddie Ventura of VanTone Sound Studios in West Orange, New Jersey. Eddie, a close friend and associate of Lou Toby's is fast becoming recognized as a leading recording engineer.

Sano Corporation takes great pride in presenting Lou Toby in one of his many musical styles, in which he freely improvises on the SanoVox Organ.

SANOVox ORGAN

The SanoVox organ is one of the newest and most exciting solid state electronic instruments to be presented to the music world. Completely electronic with printed circuitry, it is played through a Sano Solid State Sound System. No other portable electronic organ can produce as many exciting and untiring musical effects. The SanoVox organ combines two 16' voice colors, with four individual 8' and two 4' voice colors. These voice colors combined with variations on Vibrato and Percussion, plus five separate Bass controls, add up to an unbelievable variety of voice colors.



I have chosen the title 'The Brotherhood of Man' because brotherhood is a basic pre-requisite to any act of worship in the Jewish and Christian traditions. The constant message of the prophets was that God rejected religious rites divorced from a social life of active concern for one's brother in need. And Christ Himself reminded us that if we come to the altar and there remember that anything separates us from our brothers, we should go first to be reconciled to our brothers, and only then return to the altar.

Music really ought to be a bridge of unity and understanding between brothers of different cultures. Oddly enough, however, music at present often puts us in danger of violating the precept of brotherhood. In an attempt to satisfy what seems to be the divergent needs of classicists, folkists and jazzists, we are in effect setting up cultural apartheid. More and more we are saying, for example, 'Let those who want folk music have their own liturgy,' or 'Let teenagers have their own liturgy.' I would agree that in some circumstances this may be an immediate necessity, but I cannot agree that it could ever be a long-range ideal goal.

The churches have put themselves on the side of racial and social integration, considering it a moral imperative. Yet the sin of cultural segregation and intolerance has been permitted to exist in these very churches. The logical question is whether lovers of the popular, the classical, the folk, the jazz can endure one another's tastes, can love and associate with one another. Can we pass up the temptation to solve cultural tensions by a facile recourse to cultural apartheid? If the command to love can require that I be willing to be present to my neighbor of different color or nationality, can it not also require that I be willing to be present to my neighbor of a different cultural background?

I believe that cultural integration is as much a moral imperative as racial integration. Separate but equal facilities are neither possible nor desirable. And if an integrated cultural situation is not immediately comfortable, or even if it is a painful process, we ought to remember that love will always require some sacrifice.

But while cultural integration will require sacrifice, the positive benefits will be much greater than the initial costs. It will make possible greater variety, whereas the musical climate in most churches is now terribly monotonous; and it will stimulate originality through the interplay of these various forms previously (and needlessly) considered incompatible.

In music, as in the divorce courts, incompatibility is most frequently revealed to be intolerance—and intolerance should be intolerable in churches that claim to be based on love.

Thus, in 'The Brotherhood of Man,' many cultural elements are incorporated and integrated. I began with music of American Negro churches, but did not stop there; there is the influence of Gregorian chant and elements of jazz and modern popular music. A Vietnamese priest told me the music would appeal to his people because of its strong doses of pentatonic scale; and I have also been told that the 'Sanctus' sounds Jewish.

In the accompaniment, I have tried to encourage a variety of possibilities including classical chamber orchestration, modern jazz, and solo piano or organ. In each case, I ask only that the meaning of the piece be kept in mind, that the words be assigned more importance than the notation. I have tried to make the notation fit as closely as possible the natural rhythms and inflections of speech, but where the notation is either too exact or not exact enough to convey what I had in mind, the interpreter is expected to bend the notes to fit the subtle requirements of speech while at the same time preserving the very definite rhythmic patterns of each piece."

Clarence Jos. Rivers

SCAREHO



THE INTERNATIONAL BROTHERHOOD OF MUDMEN

SIDE A

**MUDMEN
RITA
CALL NOW
STABBING YOU
WASHY WASHY
POSER
HIPSTER**



SIDE B

**LOCK AND LOAD
RUN
GUN
SOBER STRIPPERS
CUNT LIKE YOU
MASTURBATING
(WITH MIKEY WILD)
(RECORDED BY K.RILEY)**

MUD MAN

noun\plural\mud-men\

1: Those who would fuck dirt just to make mud

2: A wing man who has no problem taking the uglier of the pair

3: One who goes for the easy lay and doesnt let looks interfere

Scareho is:

Fran Frank Francis- Vox

Antman- Guitar

Skinny Jonny- Bass

Bitter Mike- Drums

scareho choir: Rack,Robbie "guns" Wyatt,
Joey "chest" Mitchell,Alyssa Blair



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Records**

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AFTER
YOUR
BITCH



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fine

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Scareho of Philadelphia

IN THE BEST OF MEMORY AND EFFORT,WE WOULD LIKE TO GIVE RESPECTS AND HONORS TO THE FOLLOWING PEOPLE, BANDS AND SUCH WITH GREAT HONOR AND PRAISE
TO ANY WE MAY HAVE FORGOTTENTHERES ALWAYS NEXT TIME

former and honorary members:Adam "anellaz" Heatherington ,Christian McCloskey,Troy "Tax"Marlow,Fishtown Jim Gahring,Drew the Hippyy,
Al Davina,Howard Skeahon R1P,Taylor Tyler Egrass,Dave Rizzo,Mike Okum,Brad Appy,Jack "Bubbley's" Mac
Johny Gilmore,Talon Damesc,Scott Lauer,Al Baele,KING GARY

Seareho Choi.....Hack,Joey"chest" Mitchell,Rob"Gun" Wyatt,Alyssa Blair,

Bands.....World Famous Crawspave Brothers,"wine creep","dead meat,nacktle,bod luck 13,bubble ayed dog boys,a.p.e.m.t.,Samsara,the Claw
aph tradition,blessed muthas,live not on evil,Path 2 Glory,Guns on the Run,y.d.,love cinema vol 6,Jacko/Fatal Rage,Leon and Rescue Int'l/IRON
d of gamma,Bitchless,bondicard and gerber babies,real ugly,Dirty DIAMOND,S magic beans,sons of liberty,Hondosa pants,The Black Hawks
Jumps Ship,the Plastic Enters,Sugar Daddy,Shred Scarra,Sammy and Fang,Roar Admiral,
YDI,Mikay Wild,Toothless Georgia,Leland Davila,the Minor Times,the Percs,the Uprize,Sewage Samwhirl
Good Humors,the Dark Lords of Stonehurst,Trip 90,Raps Babble,Pennsylvania Connors,Bitch Slicer,Swave Ships,Burnt Negan/Officer Slug
Public Enemy,the Paramores,BOY the and Genocides,Rick the Dwarves,condemned by hatred,luck face,
UMIN,Circle of Shit,Ross Fall and the Band that never was,Tony Tahril and Ultravioletto,the Watched Ones,Stray Bullfats,Acid Finger,Cisco Jeasters
The BadVibes,Waiter,chart to win,Beast Infestation,Buddy System,Man,Man,hall and oates
Marle and the crew,Munk,Joey A.U.L.A,Seawave,Jessie,Real Troll,Tra,Joe's Halliwick 6,Deed Pedastrians
Clamfish,STCU,Rap Gracie,Urban Liquor Store Riot,Smut,Good Humor/fruit loops/muligan stain shows here shere
the Nold,Needles Jones and the Tachnophones,Havellina,Urben Liquor Store Riot,Fallout of Seagulls

People places and things.....Jay Goldberg for giving us our first show,Arkt Victor and Cramp Records,Joe Fitz for knowing how to shine,shih Christy Tarrar,Jaeila Jeffries,
Wes"LaBee"Long,Jean Rasmier,James&Krisley Davis,Rich Hillman,Famous Jack Santonastasi,Steve Tiberi,Orion and Tavi Lendou,Gleaners Posse,Jen,Jean,Tara,Alagara,Steve
Sabrae,Lorian,Ryan&Jasmine Hontz,Greg Molitor,Rob and Leslie Fusco,Josh and Luchmiant famintie,Kelly Damarco and the Ital Clan,Shannon and Olivia
Christin and baby christin,ray Elin and Napoli,Sara and Precious Christian and Claudia Kallan,Josh and American Saints,Jenn Lifetoot
Frank C. Guariglia,Matt Cobra,Matt Klsar,Heiry Bush Kelly,Joe Green,Mike Shreds and Georgia,Ella Jess,Zake,Brad,Lucas,Yoni,Alyssa Blair
Young Simen,Dan Dacriolo,Craig & Apex Studios,Tony & Noel,Tony-Bob-Suzy-Zellay,Honda Cb's M,Julious,Joy Simpar,Jean Bowlas,Jess Marino and space 2033
and the Nose,Alas the Albino and Apex Prasant,Codycoray panalin,Pearl Parsey Roller,Gitta Havel Thompson,Oida City Tattoo,Paul and Studio One
Kurt,Babian & the Pukes,Victory Records and All Night Construction,Justin and Claudia Hallman,Josh and American Saints,Jenn Lifetoot
Gordon/James/Becky/Ralapsa Records and crew,Greg, Mike Hana and Salsia E,Sterling,the Nelligans and Onells of Farmoy Iva,Mercus Shapard
Wylid Studios,Sean and Apex Studios,Andrew Devennis,Kris Murphy and Southern Crossings Peru,John Yorlio,two stratty paddy guns,Pipi and the Hunter
Chela and the Nigercal Clan,Anna Daluca,Joe Mahoney and the Shovefest crew,Nans Nagle,Cookin and the old midtown dinner crew,Cali,Male and Hunter
Caitlin and Kelly,Alex the big redheaded skip,Coventry2016,ClubBook,Jarry Adcoxington,Ten Talarai,Scott "Pepito" Giffins,Mike Sapp,Steve&Tamara Shalik
Brutal Panda,Rob and CrampBamBom,Jag and the Satanic Race 10/31,Howard and Cadillac Tattoo,Josephina and the yellow rust bucket
DrunkRachael.com,Manney and family 0 the 9th and montreaux free stand,pag Harzog,Kobbia Nannum,John Ball and Cooras Lute Aukto,Kitya Fitzpatrick
Elizabeth Halloran and Nans Wyndford for jousy movie suggestions,Michael Fisher,Jim and Jackie Fisher,El Bar,John Vunberger,Grindas&Fids
Jesse and Angus McElntyne,Dennis "cheers" vva 77,Frad Lancello,Wyld Studios,joe and frank brown/connias kick,Ritchie and South Philly Tetteo
Tommy/Guns"Stevens,Chug ROCK,Mika Rap and the Vetrans of the Mosh Wave,Frak Knopp,Canadian Tom Klapaculac,Austin & Amy,Bob and Joes AUTO Clinic
Li,Frank and the Philly Alas posse,Jack and Nola Polston,Kevin Rially Rial,Payd Dailicue,Trip&Batsy,SteveJoe,Jimm,Hack,Dave,Milo
Jimmy "victoria" Loriet and twins,Bird Royner,Carabab Al Paul,Taser,Dennis and Viva,Seawave,Mikay Mumble,Brubaker,Greg,Meghan and Hasalan Agression
The Pearl r.i.p. and the Somers Potat Crew,Jim"poppy"Divina,Scott Kincada,Mike Salsar,Larry the Kid,Joey Jay,Alley and IEO,Robert Pompatti
Rob&Rache Wyld,Mike Hook,South Philly Hippias Dave and Gana-o,Chris Hansen and the "To Catch a Predator" crew from lating us go,laus abrahams
Tim,Tyler Mike,Chad and the 1000's,Brutal and Imilon and for the cat Maltin,Wyld Wings Thrift,Dan Motherfuckin Jay Gunn
Joey Chest Kit and Mills,Ron "SOONHOWER",the crides-Jackico and Tim,Ban "Counil skiny"arvis and the Kensington Fortvans,Juan Dimida
Abbey and Alician,Tha Gues,Joey Jeasters and the Collins Kid,A.D. Amorosi,Bill McThrill,Greg Shally,Phil Walls,Mombo,Pete,Serge,Savva
A.S.R.Stucco,Saamus Mahesow,John Mchugh,Jimmy "crystal balls" Gillicie,Remod,Pottar,Martin,Wan Brandan,Nail MahAWWW,Bumble clott crew,Winston
Nath,Chelina,Alexandra Richmond and the Turbo Juggs,Gloude,Kirk and YDI,Craw,Beecky&Shed Vomit,Kitya Fitzpatrick,Adam and crew 6 Christina Taylor
Frad Lancello,Mika & Michele Hall under the L,Bilvine and En,Marc Phyller and the Spny Booth,Scott LaROCK,Cline and John David Usolkinnin
Carl Youngling,Dan Vitall,Jeffray Sidaleky,Banny & Gloria Wild,David Dailah,the Bed News Crew 6609 Urban,Ed Eddie Kan,Bayward & Ranea Millar
Negativity Dancers Posse..Black Matt,Mark ANGELO,Jim RENNIGER,Grag Gary,Jimmy Bratt,Karla and TWINS,Tricia Granahigh,Zack,Jimmy McClinton
Walt,Rob,Dirty Dave

Antman thens.....Kevin,Kath B,Dave,BIKES,Jeson,Damare,Jason and Badluck 13,Ark & Cramp,Sean&Apex,My Brother g-MAN,
Scott,Al,Herry,Bey,Matt,Mike,John the polar thier"Will,Ron,Jim
Shradecore,F.O.D.,The Claw,"H's,EI,Bill Mike Herington,Jackie-o,KH,Jarrey Joe,Rob Wyatt,J Gilmore
real ugly,wiltle,robble,jesse,blessed muthas,heoda,princes nlm,kiath,lorry,the kid,dave,phill,rob
Metal Mike Hook,Wyld Dave,Peckfaca,Jim and endark,club rube,the hated,chrle to top mnu,seu
Smelly,Alyssa & Ash,Joey Chest,Rachee,Al,Shrek & call the paramedics,eph tradition,oni' seen,
I dedicata this to Mikay Wild,D.J.,Chris end Nat.....R.I.R

Bitter Mike.....V. Danalle,Steven,Pepp,Chris, Matt, Emeliah, Irish Johnny, Tall John, Will, Luke, Carri, Alyssa, Arlo, Duffy and the rast of the 12 steps Down crew.
Dave, Chris, Mike, Rick, Dan, Collian, Jesse and the P2G crew. Jonah, Luke, Voy, Zak and the A-Team Movers Crew. Chobay. Steve Rannle and the Coms Out Swinging Crew.
Jorders 21 crew. Monks.Sockey Brown,San and Apex studios. Matt, Sue and Jay at Bakar street crew. Eria Temple. The Barbary. And Mom, who is undoubtedly proud of my
work in Seareho

Frak Frank Francis.....myself and setan

Skimpy Johnny.....My beautiful wife Chris, Needles Jones, Robert Pompatti, Patrick (inside of emfina), my buddy Shene, Supardave, The Gleaners crew
AD Amrosi, Jesse the scumbag, Mike Smash, Community Cultural Exchange, SCK / AMP, / THC crews.

Dedicated in memory and friendship ...Jarany"Jerolina"Murphy,Devil Albright Jr,Daolan Galsnon,Howard Skeahon,Smitty,Mikay"WILD" Daluca,Andraa Collins-Smith,Karen Clammatti



STEREO



HILTON'S CONCEPT, Inc.

MY MOTHER'S PRAYER

Hilton C. Felton Jr.



HE-1001

"This album is dedicated to the glory of God, my mother, Mrs. Lenora P. Felton, and all the mothers in the world, who pray constantly for the preservation of their children, and the reward of seeing them grow into fulfilling lives."

Side One

O Thou, In Whose Presence.....	(2:55)
*My Mother's Prayer.....	(4:05)
He Will Remember Me.....	(3:57)
What A Blessing In Jesus I've Found.....	(4:03)
Bridge Over Troubled Water.....	(5:50)

Side Two

Ave Maria.....	(3:50)
I Want Jesus to Walk With Me.....	(4:31)
Lead Me To Calvary.....	(2:25)
The Lord Will Make A Way Somehow.....	(4:11)
**The Creation (James Weldon Johnson).....	(4:17)

Hilton C. Felton Jr. (organ, elect. piano & piano)
 *Composed by Hilton C. Felton, Jr.,
 Hilton's Concept Pub. Co., BMI
 **Rev. Leonard Ray Felton (Reciting)
 Hilton C. Felton, Jr. (organ)
 Johnathan Sattel (special effects)

Recorded at Track Studios, Silver Spring, Md. 4/6/72
 R. Jose' Williams, Engineer
 Mixed by H. Felton & R. Jose' Williams 4/8/72
 Produced by Cynthia E. Felton, Executive Assistant

Hilton's Concept, Inc.
 Suite B
 415-57th Street, N.E.
 Washington, D.C. 20019

TECHNOTRONIC



BODY TO BODY

SUPERNOUS
CONTROL DE



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CALIDAD

MONTAJE FOREDLITO LIAJICA, C.A.



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WORK 3.43..
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VOCALS BY REGGIE
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RELEASE YOURSELF 3.40..
(REJANE MAGLOIRE/JO BOGAERT-PATRICK DE MEYER)
VOCALS BY REGGIE
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COLD CHILLIN' 3.27..
(OLIVER ABBELOOS-LUCIEN FOORT/
JO BOGAERT-PATRICK DE MEYER)
RAP BY COLT 45 • VOCALS BY REGGIE AND RTV
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VOICES 3.16..
(JO BOGAERT)
SAMPLED VOCALS
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MONEY MAKES THE WORLD GO AROUND 4.10..
(REJANE MAGLOIRE / JO BOGAERT)
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ABBELOOS-LUCIEN FOORT-JO BOGAERT)
RE-PROGRAMMED BY QUADROPHONIA RAP BY COLT 45 VOCALS BY RTV
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GET IT STARTED 4.06..
(REJANE MAGLOIRE / JO BOGAERT)
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YEH-YEAH 3.19..
(JO BOGAERT)
SAMPLED VOCALS
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WHAT'S RIGHT

HOLD ON TIGHT

WHAT DO YOU
NEED TO LOVE

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R
RECORD LOGIC

Angela Bofill · Angel of the Night



SIDE ONE
I TRY
PEOPLE MAKE THE WORLD GO 'ROUND
ANGEL OF THE NIGHT
RAINBOW CHILD (LITTLE PAS)

SIDE TWO
WHAT I WOULDN'T DO (FOR THE LOVE OF YOU)
THE FEELIN'S LOVE
LOVE TO LAST
THE VOYAGE

Produced by Dave Grusin and
Larry Rosen for Grusin/Rosen Productions
Arranged and Conducted by: Dave Grusin

Additional arranging: Ray Chew ("People Make The World Go 'Round"—
String and Horn arrangements); "What I Wouldn't Do"—Horn arrangements)

Recorded by: Larry Rosen at A&R Studios, New York, NY

Assisted by: Peter Lewis

and at

Electric Lady Studios, New York, NY

Assisted by: Jim Caliente

Additional Recording: Peter Lewis at A&R Studios, New York, NY

Assisted by: Kevin Greiss

and by Frank Lewis at CBS 30th Street Studio,

New York, NY

Assisted by: Ted Berman

Mixed by: Larry Rosen and Dave Grusin at A&R Studios, New York, NY

Assisted by: Peter Lewis

Overdub: Polyphonic Synthesizer Programmer: Ed Walsh

Mastering: Ted Jensen at Sterling Sound, New York, NY

GRP Records Production Coordinator: Donna Putney

Management: Vincent Romeo, William Auscoin, 845 Madison Ave., New York.

Hair: Danny Winzler

Makeup: Pat Evans

Styling: Nora Lee

Photography: John Ford

Art Direction: Donn Davenport

The great cities are places with a night side. The world
sleeps, but the great cities are awake, noisy with glory, love, atrocity and
music. Particularly music. American music was invented in New Orleans,
Chicago and New York by people who stayed up all night, working against
boredom and loneliness and pain. Angela Boffill, from Shakespeare Avenue in
the gutted wilderness of the South Bronx, is out of that dark triumphant
city of night.

Triumph is the word: yes. Where Angela Boffill comes
from, defeat grows like the weeds in deserted lots where human beings once
lived. Heroin arrived there like plague, and too many young men and women
rose that white fence across the infamous river. The music familiar, too
much fear, too much rejection, too much indifference led to the Great Burn-
ing. And while the fire engines raced through the eerie orange night, their
siren piercing the city maelstrom, Angela Boffill was listening to Lady Day and
Dizzy Gillespie and Dinah Warwick and a hundred others, and she was
choosing to make art.

The art is on this album: an art of the voice, of writing,
of music, and most important, of feeling. Perseity in art is an American cause:
growth is more difficult to accomplish. But the growth is here, as Angela
has moved beyond the obvious skills of her first album. *Angie*. She is singing
now with even greater confidence and range, and her musical vocabulary has
an astounding diversity.

She has gone out into that city night, into the great ethnic
and cultural bazaar, and come back with a full basket. A true child of cities,
she has tasted jazz and pop, the exotic burning of the Caribbean, the helium
exaltation of gospel music, even the night-pounding sounds of disco, and has
made them her own. Some might carp, dismiss this all as a form of eclecti-
cism, but they would be missing the point of the triumph. These who choose
cities are saying: Yes, I accept this. I accept the grief and the dirt and the
pain, but those are the dues I pay for admission to the feast. And at the feast,
I choose to my own taste.

So we move from a good old fashioned torch song, "I Try"
all the way to the Afro-Cuban/Souls/Bronx fusion of "The Voyage." One is
a raucous song, for that time of night when the waiters have stacked the chairs
and there are only men playing with quarters at the bar, the other is a song
for morning, full of the dream images of the gentle Southern golden Yarnies
who live in the sun, out beyond the closest city. She sings about the people
who make the world go round, and the feelings of strangeness you can have
in a song crowd, the doubts of lonely falling down the river. Politics in
Rainbow Child from the Rainbow Way, and she probes all of the darkness,
turning danger and energy of good love and beat in "Angel of the Night."

We have here a city woman, a vocal and glittering and
full of promise. We all know about the deals who lurk in the gateway but
Angela Boffill tells us that angels lurk here too. All we have to do is look
for them, and listen.

PEETE HAMILI



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SOUTHWORK

ARISE

- 
1. ARISE
 2. MY DEMISE
 3. TRAPPED
 4. NICE TO MEET YOU
 5. TAKE A BREATH
 6. INSIDE
 7. 665
 8. SUNDRY
 9. WE DON'T KNOW
 10. ONLY YOU
 11. PEACE OF MIND

WHITTEHOUSE



8 53627 00401 8

Hallelujah Vanity Fair

By Girlfriend is a Gay Friend

To the Editor, Mine

Wednesday, Jan

1997, Part of Fall Storm

Good News for People with Tiny Black Hearts

Mine, I've Always Liked the Sound of That Word

The Low Horn of Light

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My girlfriend is a gay pirate

fear like flies about the wrist have you my dear have wanted of this a kiss at the fear of the pair of your lips the answer now given with your knees at your fits and I've no concern for it is what it is if you care I'll start with a strand of your hair in my mouth as you'd never been there but a curious and unwelcome stare fall I'm sure they'll forgive us and likely outlive us in winter we shivers that's why we deliver the spring oh your at me with me have me come undone fall you fall me kiss me tear me all undone and you said you were a sailor and at the sea you saw when we became an island oh we to fight and fuck and bite and snick and rear and fuck all undone fall as you'd never before I won't call you a whore but I'll know you're a bore and at night when you snore I will sing that's why we deliver the spring



The ribbon moves

all people say "when comes the means are" and never say whom is looking on and better still you chase the ribbon moves closely and when you foot can't feel the floor all now a new and reverent eye and bury more too loose the soil you choose and call into the new and carry air full we've been here for far to low all people say "we've never owned a grace in mercy" and never say whom is looking on and better still the ribbon had touched you hand and just like the kiss you knew all when you heart had rose above you mind and like fruit had ripened in the light all now a new and reverent eye and bury more too loose the soil you choose and call into the new and carry air full we've been here for far too low

Birthday suit

trust the glass bit buried in your mouth as a fallen hand could give eyes bonded heavy the heart had burned consumed the jetsu now water holds the heart to fix and as we kiss with roses clutched kiss and lay and know too much a flower wilts without a root now standing in your birthday suit you know a heart wreck's insidious loves not lost it's gone missing you could see it but beyond your fear oh the dark oh the night sky with it's stars to glow a lit a light is waiting

a) fall b) fell flora

a pleasure to watch is impulse after impulse you heal the heat all above white flame oh and like a feather floating willy nilly and all above a field of thorns take the match and strike it on my face before my eyes see no one brighter than you in the shadow of a fallen heart gone idle take the light that the match will make out with anybody they want I'll take the light that the match will make and show everybody I know a) fall b) fell flora and I will leave it there and though so for if the fountains cant breathe it might lead you too me

Good News for People with Tiny Black Hearts

and like a water falls the hands clasp the heart as they come the sky now bathed appears gives color and eyes that rest deceive thickened others all a new and of old the patience brought another and so you've been told and like a balance kept the hands grasp they grasp as they go just another measure for lovers the color brought the tears of your other all a new and of old and with that change a light shown so soon you know and with that new turn to wear your face it burns and slowly you'll be gathering you heart the ember burns like others in the dark the ember burns like others with this walk the ember burns you hold it as your mark and when a wind blows a fire there will grow and with that light shown you'll know just what we know

Since I've Always liked the Sound of that Word

salty girl black rainbows and peppermint winds you win I wince at the sun as always your love holds like brine I'm pickled as you'd kept the time and though soured it's still sweet to hear the buzz of your hiss live in my ear sugar girl you know our love will never die

The Players

j. c. king vocal, piano, guitars
a. hadaway accordion, saxophones
m. fischer cello
m. polotskova violin

all songs composed by j. c. king

produced by j. c. king and a. hadaway tracks 1, 4, 3, and 7 arranged by j. c. king tracks 2 and 6 arranged by j. c. king, a. hadaway and m. polotskova track 5 arranged by j. c. king, a. hadaway, m. polotskova and m. fischer tracks 1-6 engineered by a. hadaway recorded at means of production studio August 2005 track 7 engineered by j. c. king recorded at 5217 e. cesar chavez austin, tx 78702 fall 2001 tracks 1, 2, 4, 5, 6 mixed by m. nathan track 3 mixed by a. hadaway track 7 mixed by j. c. king and alex bubble mastered by billy stull

art and design by mike alto
photography andrew edwards

thank you god family friends
audience long live mama king
"everything changes nothing is wasted learn to adapt"

*Inclusivm Records would like to thank Stephen Andrews
and Paul Conway for helping make this release
possible.*

SONNY SIDE UP

Dizzy Gillespie, Sonny Stitt, Sonny Rollins

Having both Sonny Stitt and Sonny Rollins on the same record date — with wide solo space for each — can be particularly illuminating because although each is very much of the modern jazz persuasion, their approaches can be quite dissimilar; and both, in a sense, symbolize two differing perspectives in current jazz improvisation.

Sonny Stitt, as has been said so often that even he may be wearying of it, is perhaps the most convincing of all reformed directly in the Charlie Parker tradition. He plays with intense drive and by now, with so much command of his horn for what he wants to say that there is no fumbling, no hangup between the thought and the execution. Sonny is not especially concerned with experimental jazz or altering in any significant sense the way jazz has been improvised by most young players since Parker. He is thoroughly at ease in the mainstream (yet another use of that term) of modern jazz and I expect he'll stay there for the rest of his career.

Rollins, while also certainly influenced by Parker, has in recent years been developing his own strongly individual — and increasingly influential — style. A fair amount has been written about Sonny's ability to play with rhythm in continually fresh, unexpected and resilient ways. Not enough yet has been said about his growing concern with thematic improvisation as contrasted with improvisation that is based mainly on weaving through the chord changes.

In his essay, *Sonny Rollins and the Challenge of Thematic Improvisation in The Jazz Review*, Gunther Schuller notes that for a number of years, "jazz improvisation became . . . a more or less unfettered, melodic-rhythmic extemporaneous composing process in which the sole organizing determinant was the underlying chord pattern. In this respect, it is important to note that what we all at times loosely call 'variation' is in the strictest sense no variation technique at all, since it does not proceed from the basis of varying given thematic material but simply reflects a player's ruminations on an unvarying chord progression . . . To a very great extent improvised solos — even those that are in all other respects very imaginative — have suffered from a general lack of overall cohesiveness and direction — the lack of a unifying force." Schuller cites the obvious exceptions — work by Armstrong, Hawkins, Young, Parker, etc.; and certainly Dizzy Gillespie at his best holds a solo together, even a very swift and long one, with remarkable cohesiveness. But, in general, it's fair to say that among many of the players not of the first rank, a lack of unity frequently does mar their solos.

"There is now," Schuller notes, "a tendency among a number of jazz musicians to bring thematic (or motive) and structural unity into improvisation. Some do this by

combining composition and improvisation, for instance The Modern Jazz Quartet and The Guiffre 3; others, like Sonny Rollins, prefer to work solely by means of extemporization."

Schuller goes on to analyze several Rollins solos and to cover other aspects of his work. He returns to his main theme, that after several years of modern jazzmen's solos that are based on chord changes primarily, Rollins has added "to the scope of jazz improvisation" by "developing and varying a *main* theme, and not just a secondary motive or phrase which the player happens to hit upon in the course of his improvisation and which in itself is unrelated to the 'head' of the composition. This is not to say that a thematically related improvisation is necessarily better than a free harmonically-based one . . . only the quality of a specific musician in a specific performance can be the ultimate basis of judgment." Nor does Rollins always improvise thematically, at least with consistent thoroughness.

As for Dizzy, his work here and in personal appearances in the past few years indicates his unmistakable stature as one of the most personal and organically creative trumpet players in jazz history. He has the command now and the chops and the swiftness of imagination that allow him to conceive — and execute — at times some astonishingly brilliant and passionate solos. Drummer Charlie Persip, who was with the most recent Gillespie big band, is a reliably steady supporter and I advise your paying close attention to the two brothers from Philadelphia, Ray and Tom Bryant. Tom is a bassist of first-rate tone and sensitivity and much strength while Ray is evolving into one of the more individual and forceful of modern pianists. Both brothers, by the way, are expert in the blues.

On *The Sunny Side of the Street* has an opening solo by Rollins followed by Dizzy, Stitt and a Gillespie vocal that is distinctly optimistic in tone. Sonny Stitt's *The Eternal Triangle* has Rollins first, then Stitt, exchanges between the two until Dizzy takes over, followed by Ray Bryant, Dizzy and Persip.

Avery Parrish's *After Hours*, the number Parrish used to play with the Erskine Hawkins band, has Rollins as the first tenor after Ray Bryant's and Dizzy's solos. Stitt follows Rollins, and Bryant is in the foreground as the piece ends. *I Know That You Know* begins, after the ensemble, with a Rollins stop-time solo. Dizzy takes flight and Stitt ends the solos.

NAT HENTOFF

The Personnel:

Dizzy Gillespie, trumpet; Sonny Rollins, Sonny Stitt, tenor saxophones; Ray Bryant, piano; Tom Bryant, bass; Charlie Persip, drums.

The Tunes Are:
ON THE SUNNY SIDE OF THE STREET
THE ETERNAL TRIANGLE

AFTER HOURS
I KNOW THAT YOU KNOW

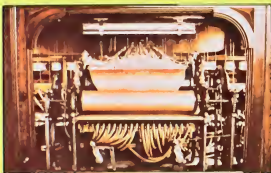


MECHANICAL MEMORIES

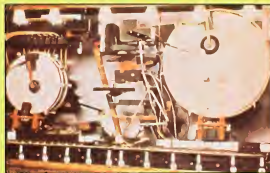
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Imhof and Mücke Orchestra circa 1900



Wette Orchestra circa 1890



Anatomic - Clavist Sinfonie - Jazz Piano (Upright) Model No. 9 circa 1920



Englert Phonotact Violina circa 1909 - 1912



Aeolian Orchestra circa 1900



Wurlitzer Theatre Organ circa 1930



Steinway Duo-Art Grand Piano circa 1926



Imhof and Mücke Orchestra circa 1890



Erard - Ampico Piano (Grand) circa 1926



Steinway - Wette Vertical Piano circa 1910

Mechanical Musical Reproducing Instruments

The Authentic Sound Of Mechanical Musical Reproducing Instruments Recorded At The British Piano Museum



SIDE ONE

1. TANGO AND SONG

Tango by Fred Raymond on the Hupfeld Animatic Clavinet Sinfonie-Jazz Orchestra. This instrument was produced in the 1920s by Hupfeld in Leipzig, Germany, and could be even more sophisticated than some of the larger Hupfeld orchestras of the period. Roll No. S 60027.

2. SEE THE CONQUERING HERO COMES

Judas Macabreus. See the Conquering Hero Comes, Handel. On the Aeolian Orchestrille, c. 1900, Model W, 58 note scale. Both the single manual, and the two manual, 116 note models, were popular around 1895 to 1910 or so.

3. ETOUPE IN D FLAT

Erand-Ampico Grand Piano, Born in Strasbourg, Sebastian Erard made, in Paris 1777, the first piano-forte constructed in France. This piano is equipped with the 'Ampico' reproducing action designed by the American Piano Company in about 1913. Liszt's Etude in D flat is brilliantly played by Mark Hambourg. Roll No. 55574.

4. ROSES OF PICARDY

Violano Virtuoso. This self-playing violin with 44 note piano accompaniment was contrived by the Swede Henry Conrad Sandell in the Mills Novelty Company in Chicago in 1904-7. It is electrically operated by 110 volts direct current. Roses of Picardy - Weatherly - H. Wood is tune No. 10931 on Hand Played Dinner Music Roll No. 2612.

5. AM I BLUE

Hupfeld Phonolinet Piano. Popular during the early decades of this century, it plays the 73 note scale with a few expression ports, one of which operates the mandolin rail. Bells and xylophone could be added. Roll No 529. Am I Blue?

6. MOONLIGHT ON THE ALSTER

Wette Orchestrion, Model 2, c. 1890. A small model produced by M Wette & Sohn founded in 1832 in the Black Forest in Southern Germany by Michael Wette. Plays pipes, bass drum, and cymbal pneumatically, and the kettle drum mechanically by a weight.

7. WHEN DAY IS DONE

Steinway-Duo-Art Grand Piano, c. 1926. Heinrich Engelsthal Steinweg built his first instrument in the kitchen of his Seesen house in Germany as a spare-time project in 1836, and in 1853 the firm of Steinway & Sons was formed as a verbal partnership in America. The Duo-Art reproducing mechanism produced by the Aeolian Company in about 1912/13 was the second of the 'big three'. Roll No. 0844. When Day is Done, Fox Trot by R Katscher, played by Harvey Maddon.

8. DOWN SOUTH

Imhof & Mühle Orchestrion, c. 1900. Plays pipes: Piccolo, Violin, Clarinet, Piano, bass drum, kettle drum, cymbal. Plays a cake walk 'Down South'.

SIDE TWO

1. UNDER THE DOUBLE EAGLE

Steinway-Duo-Art Grand Piano, c. 1926. Once the property of The Princess Beatrice, the youngest daughter of Queen Victoria, this instrument is well known having appeared at the Albert Hall, the London Palladium, the Purcell Room etc. It is equipped with the Duo-Art reproducing system referred to under No. 7 of side 1.

2. RUBINSTEIN TWO STEP

Popper "Clarabella" Orchestrion, c. 1910. Plays piano, mandoline, bells, xylophone, drums, triangle and cymbal. Born in 1857, Hugo Popper established a factory in Leipzig, and made many fine instruments. Some models were equipped on the front with a boy who blew soap bubbles! Roll No. 1909. "Rubinstein" two step by Ph. Brahan and E. van Alstine.

3. MY FATE IS IN YOUR HANDS

Erand-Ampico Grand Piano, c. 1926. Roll No. 212461. My fate is in your hands, Fox trot in F major by Razaf-Waller. Played by Victor Arden.

4. CHANT D'AMOUR OP 31

Hupfeld Phonolinet-Violina, c. 1909-1912. Three self playing violins mounted on top of a piano. Each Violin has in it only one operative string - produced by the other three in each - which sounds when the violin when called upon to play moves forward bringing its single string into contact with the inside of a rotary bow the size of a bicycle wheel supporting hundreds of horse hairs. This varies in speed for loud and soft playing. Roll No. 38065. Chant d'Amour, Op 31 by Fr Drdla.

5. OCTAVE-STUDY OP 740 NO. 5

Steinway-Wette Vertical Piano, c. 1910. This fine tonced-piano was made in 1910 in the Hamburg factory of the Steinway Company, and it incorporates the first of the three Wette systems redriven in 1904 using the rolls usually of red paper 33 cms wide. Roll No. 2430. Octave-Study, Op 740 No. 5 by Carl Czerny. Played by Josef Levane - recorded in 1911.

6. AMERICAN AIRS

Dumk & Mühle Orchestrion, 1899. Pipes, Bass Drum, Cymbal, Tambourine, Triangle.

"Daniel Imhof, founder of the firm, was born on 25th March, 1825 in Spitzenbach in the Black Forest in Germany. At 20 he went to London and opened a business in New Oxford Street on the site of the firm now known as 'Imhof's' stands today. From there he sold automatic musical instruments which he imported from the Black Forest. In 1874 he returned home to Germany leaving the shop in New Oxford Street in the charge of his son, and with his partner Leopold Mühle he founded an Orchestrion factory in Vohrenbach/Baden. The factory expanded rapidly and soon ranked amongst the most prominent Black Forest factories in this field. Until about 1900 the firm made flute-playing clocks (called organ clocks) in a wide variety, barrel pianos of different styles for residential use - including some with long overtures and in

ornate cases - and orchestrations and organs of various types. The IMHOF & MÜHLE empire flowered in the early twentieth century. Many Imhof instruments were sold through the London branch, and many others were sent to other parts of the world. Orchestrations and pianos in a wide variety were produced. These ranged from keyboard pianos with orchestral effects - the "Corrector and the "Commandant", to large orchestrations such as the "Tribute", the "Lohengrin" and the mighty Valkyrie and the "Admiral". Daniel Imhof died in March, 1900.

Amhof Imhof. 11th February, 1976. This fine orchestration has been presented by IMHOF LTD to the Museum and the tunes being played are "American Airs" Medley No. 12.

7. ABRASQUE NO 1 IN E MAJOR

Steinway-Wette Grand Piano, c. 1922. This fine piano is fitted with the system employing the "green" music rolls of the 'regular' size with a slight re-arrangement of the parts in the 'tracker bar'. It was once the property of a physician to the King, and Sir Henry Wood often used to listen to it! Roll No. 1960. Abrasque No 1 in E major by Debussy. Played by Leo Pyschnoff.

8. TREES

Wurlitzer Theatre Organ, 1930. This instrument was built for a millionaire in Chicago in 1930, and was finely voiced for his mansion. It came over here in 1931 and was 'opened' in March 1932 by Reginald Footit in the Regal Cinema Kingston on Thames. In 1972 it was acquired by the Museum where it was re-tuned and again 'opened' in September 1973 by Joseph Seal, 'resident' organist at the Museum. Recordings from it are now acclaimed to be the finest ever obtained.

THE NATIONAL MUSICAL MUSEUM

A large Victorian church next to Brentford gasholder is the unlikely site for one of London's most fascinating museums. Every weekend in summer its creaky doors open to reveal over sixty tons of automatic musical instruments, playing happily by themselves, and bringing back to life such legendary musicians as Rachmaninov, Paderewski, Jesse Crawford and even Scott Joplin.

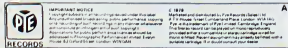
Frank Hollard, the white haired founder and director of the museum, leads his audiences round a veritable zoo of pianos, player-piano boxes, orchestrions, self-playing violins and the unique Wurlitzer on this record, the only one in Europe that plays from the special rolls made by Jesse Crawford and Tom Grierson.

RECORDING ENGINEER JAY PRICE LTD
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ALBUM DESIGN BY PAUL CHAVE/TAJUTICS
RECORDED AT THE NATIONAL MUSICAL MUSEUM BRENTFORD

AN EVEREST RECORDS PRODUCTION/WRITE FOR FREE L.A. ALIVE

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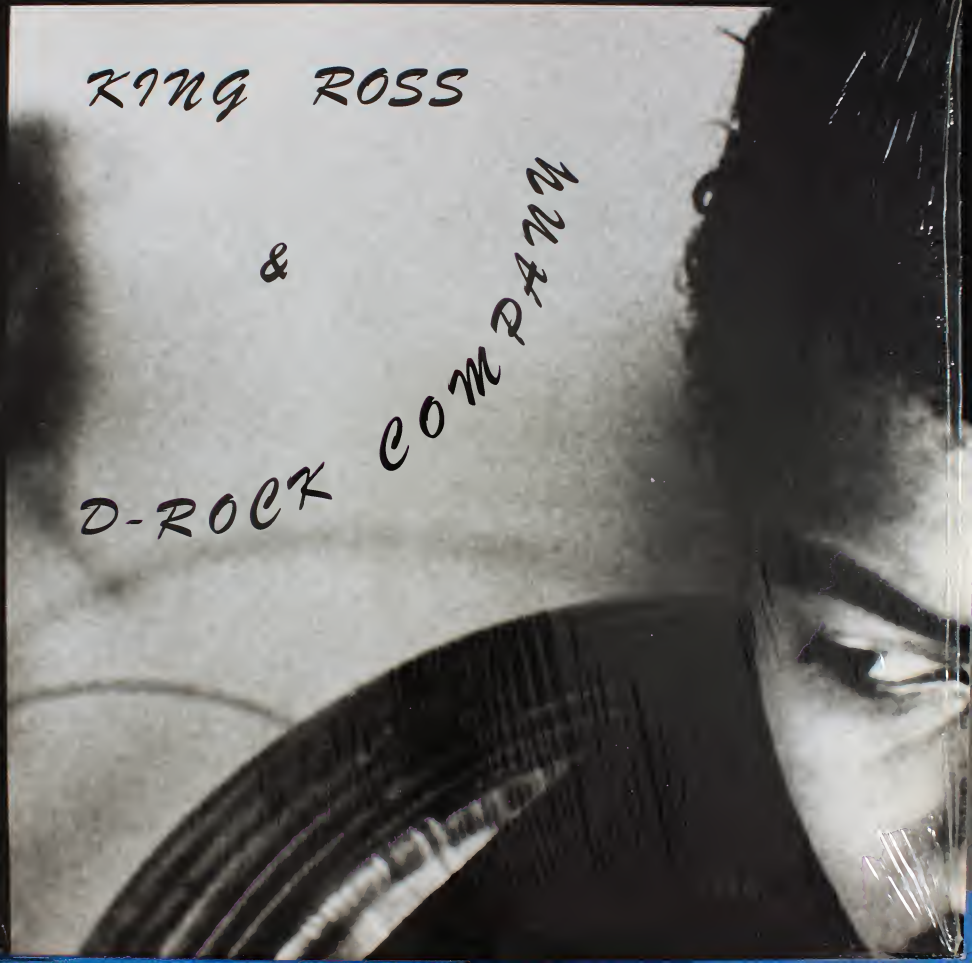
"GIVE ME YOUR LOVE"

KING ROSS

&

D-ROCK COMPANY

"NOW YOU WANT TO COME BACK HOME"





SIDE A

"Now You Want to Come Back Home"
"Now You Want to Come Back Home"
(Instrumental)

Side B

"Give Me Your Love"
"Give Me Your Love" (Instrumental)

King Ross-Lead Vocals, Keyboards, Guitar,
Organ, Effects

Dushawn D Rock-Rapper

Danny Hardgrove-Keyboard, Bass Guitar,
Effects, Drum Programming

David Brently-Lead Guitar

Female Vocals-Linda Jones, Darchel
Williams, Christine Lamar

Produced by King Ross and Danny
Hardgrove

Recorded at Ameri Sound
Columbus, Ohio
Mix at Sasipa Record Company
Mestro & Angelo

Manufactured By: Musicol

Photography By B. F. Robinson

In Memory Of My Late Cousin Mr. Roshan
Roland Kirk. 7

Special Thanks To:
Patricia Smith "Mother"
L Ross Howard Sr. "Father"
"To Almighty God For Keeping Me Strong"

KING ROSS U.S. FAN CLUB
P.O. BOX 24147
COLUMBUS, OHIO 43224



TONIBASIL

- A**
1. "BACK TO THE FUTURE" CLUB MIX† (6:03)
 2. RADIO REMIX†† (3:29)

- B**
3. "KILLA KLUSS" MIX†† (6:14)
 4. "KILLA KLUSS" CLUB†† (6:04)

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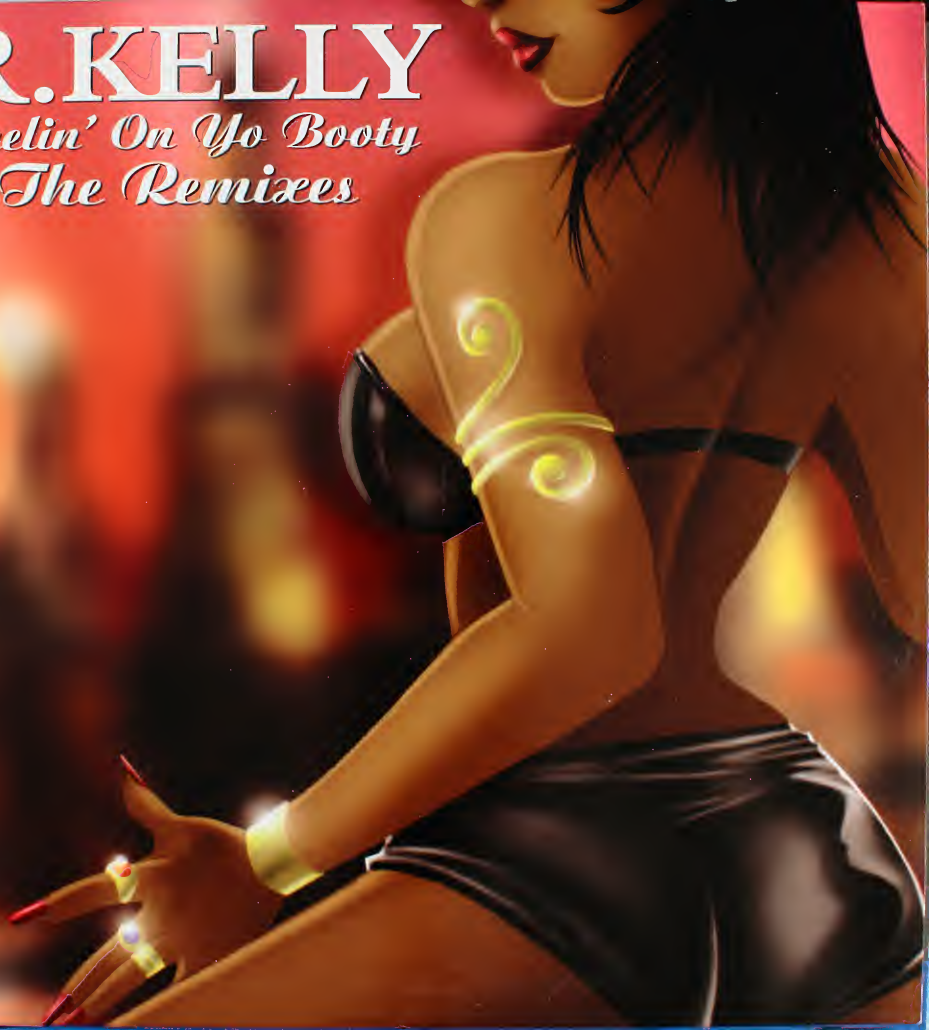


7 193018 075014



R.KELLY

Feelin' On Yo Booty
The Remixes



R.KELLY

Feelin' On Yo Booty
The Remixes

SIDE A:

1. Hypnosis Mix* 3:17
2. Dirty South Mix featuring Boo & Gotti - Clean** 3:58
3. Hypnosis Mix - Instrumental* 3:17

SIDE B:

1. Dirty South Mix featuring Boo & Gotti - Street** 3:58
2. Album Version† 4:05
3. Album Version - Instrumental† 4:05

Produced, Written and Arranged by R. Kelly

Zomba Songs Inc./R. Kelly Publishing, Inc. (adm. by Zomba Songs Inc.) (BMI)

*Guitar by Donnie Lyle

Recorded and Programmed by Ian Maresca at Studio Center (Miami, FL)

Mixed by Tony Masetti for Two Chord Music Inc. and Co-Mixed by R. Kelly at The Hit Factory (New York, NY)

Assisted by Flip Oumas

Mastered by Chris Harper at Battery Mastering (New York, NY)

**Raps by Boo & Gotti

Mando Guitar by Donnie Lyle

Recorded by Abel Garibaldi and Ian Maresca at TransContinental Studios (Orlando, FL)

Programmed by Abel Garibaldi and Ian Maresca

Assisted by Andy Gaffas and Matt Ryan

Mixed by Tony Masetti for Two Chord Music Inc. and Co-Mixed by R. Kelly at The Hit Factory (New York, NY)

Assisted by Flip Oumas

Mastered by Chris Harper at Battery Mastering (New York, NY)

†Recorded by Ian Maresca and Abel Garibaldi at Rock Land Studios (Chicago, IL)

Programmed by Ian Maresca

Assisted by James Lee and Abel Garibaldi

Mixed by Peter McKernan and Co-Mixed by R. Kelly at Chicago Recording Company (Chicago, IL)

Assisted by Ron Lowe and Bill Douglas

Mastered by Herb Powers at Powers House Of Sound (New York, NY)

Album version of "Feelin' On Yo Booty" from R. Kelly's album *TP-2.COM* (01241-41705-2/4)
available on five CDs & tapes.

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1919 Rag . . . When My Dream-
boat Comes Home . . . My Hon-
ey's Lovin' Arms . . . Aunt
Hagar's Blues . . . Summertime
Chimes Blues . . . Who's
Afraid of Elliot Ness? . . . some
of 'the boy's' favorites

JAZZology

THE BEST OF VIKKI CARR

It Must Be Him • With Pen In Hand • The Lesson • Can't Take My Eyes Off You

SIDE ONE

IT MUST BE HIM 2:48

(Gilbert Beaulieu - Mack David - Maurice Vidalin)

PRODUCED BY DAVE PELL

Arranged by Ernie Freeman

FOR ONCE IN MY LIFE 2:51

(Ronald Miller - Orlando Milan)

PRODUCED BY TOMMY OLIVER

Arranged by Bob Florence

SHI'LL BE THERE 2:35

(Mack David)

PRODUCED BY RON BLEDSOE & DAVE PELL

Arranged by Lincoln Mayorga

SUNDAY MORNIN' COMIN' DOWN 3:45

(Kris Kristofferson)

PRODUCED BY RON BLEDSOE

Strings & Horns Arranged by Julian Lee

THE LESSON 2:28

(Mack David)

PRODUCED BY TOMMY OLIVER

Arranged by Bob Feller

Florencia Bisenza de Casillas Martinez. The name evokes another time, another place: Old California, patio evenings, soft guitars and Spanish laces. But the owner of that sonorous name doesn't belong to that long ago world at all. Instead, she's a very up-to-date young lady, and more important, a very popular singing star. In her millions of fans she is better known as Vikki Carr. A vibrant and dynamic, Miss Carr brings the emotional impact of a song to her audience with great immediacy. Her style and dramatic lyricsizing at first strike you as her most appealing vocal virtue. She has an uncanny, seemingly unlearned and perhaps instinctive ability to capture the imagination of an audience and invite them to participate in the emotional ambience of a song. Pathos, joy, nostalgia—it's impossible to merely observe and not be involved.

There's an invitation to actively join in the psychological coloration of the moment. Witness the Carr classic, "It Must Be Him" with its rush from melancholy to eager anticipation, ending in crushing despair. We share this emotional roller coaster ride and wait with Vikki by a phone for a call that never comes.

Consider the tender and abandoned appeal portrayed in "You Don't Have to Say You Love Me." Vikki openly beckons us to share with her and we do. Her own sincere and seemingly effortless way with both the music and the situation simply eluminate any inhibitions we might feel.

But there is more to her talent than this; like anyone who can make something look easy, she is a true master of her craft. Consider her amazingly natural sound. When listening, the impression is that electronics just aren't needed. You are convinced she could fill a night club with music without a mike at all. And that voice, like her style in general, has beneath its natural sincerity the discipline and skill that allow Vikki to use it as she will, with full confidence. The sound is natural, yes, but it is also polished, practiced and musically correct. It attracts us and fascinates us. There are no painful devices to keep us away. Within her varied musical gifts, there is much to enhance her style and almost nothing detracts. Like Elia Fitzgerald and Georgia Gibbs, the style that has made her popular rests on a solid foundation of musical expertise.



SIDE TWO

*WITH PEN IN HAND 3:55

(Bobby Goldsboro)

PRODUCED BY DAVE PELL & RON BLEDSOE

Arranged by Ernie Freeman

*CAN'T TAKE MY EYES OFF YOU 3:10

(Bob Crewe - Bob Gaudio)

PRODUCED BY TOMMY OLIVER

Arranged by Ernie Freeman

YOU DON'T HAVE TO SAY YOU LOVE ME 3:52

(In The No Vivali - Sergio Te)

(Vivie Wickham - Donaghe - Pallavicini - Simon Napier-Bell)

PRODUCED & ARRANGED BY NICK DECARO

*CUANDO CALIENTA EL SOL 3:34

(Love Me With All Your Heart)

(C. Rignall - M. Rignall - M. Vangelis)

PRODUCED BY DAVE PELL

Arranged by Bob Florence

*I WILL WAIT FOR YOU 2:28

(Norman Gimbel - Michel Legrand)

PRODUCED BY NICK DECARO

Arranged by Eddie Kazian

ASCAP - BMI

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So that's the voice, the delivery, the sincerity, the Vikki Carr of today. A long way from her beginnings as Florencia Bisenza de Casillas Martinez. But how could it happen that the little girl with the big name became Vikki Carr? The answer starts in El Paso, where Vikki was born. But the transformation from Florencia to Vikki didn't really begin in earnest until the Martinez family returned to the Angeles San Gabriel Valley, where they have lived for generations.

She made her public singing debut at the age of four. The tunes were "Adeste Fideles" and "Silent Night" sung at a neighborhood Christmas pageant. Her interest in music blossomed as she grew up, and by the time she was in high school, she was very deeply involved. She sang with the choir and was picking up regular weekend band bookings by the time graduation rolled around.

An important break came for Vikki when an act cancelled out at the last minute and left a serious hole in the entertainment lineup at Reno's, Holiday Hotel. The spot was for a single act, and Vikki got the job. She promptly dazzled audiences with her lively, sincere and thoroughly professional way with a song. It was during this engagement at the Holiday that she became Vikki Carr.

Of course it takes a lot more than just the right name to really make it big, and one of the necessities is hard work, and getting heard by the right people at the right time. After her successful stint at the Holiday, Vikki went to Los Angeles to attack this task with a purpose. She took the time-honored step of cutting the traditional demo and making the sometimes endless rounds of record company auditions. This proved to be the first in a series of rapid steps that brought her to the enviable position she enjoys in the entertainment world today. Vikki has become a superstar, through talent and dedication.

ART DIRECTOR: Norman Seiff
COVER ILLUSTRATION: Cliff McReynolds
PHOTOGRAPHY: Norman Seiff
DESIGN: John Van Housen



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TAMBO



1. LA CHUPETA 4:16
(Carlos Grendall)
2. ANAISA & BELIE 3:48
(Carlos Grendall)
3. LA MULATA 3:57
(Carlos Grendall)
4. QUE BUENO ES BEBER 3:50
(Carlos Grendall)

Cantante & Director:
CARLOS GRENDALL
 Cantante & Coro:
MARCY DE LA CRUZ
 Cantante & Coro:
LUIS RAFAEL INOA
 Cantante & Coro:
LUJAN M. MUÑOZ
 Cantante & Coro:
ROSANA RAMIREZ T.
 Primera Trompeta:
CESAREO MIESES V.
 Trompeta:
HEINE G. LANFRANCO
 Trompeta:
RICARDO A. MORALES
 Trompeta:
DANIEL FRIAS
 Bajo:
FLORENTINO DE SALAS G.
 Piano:
ALBERTO A. VILORIO
 Saxofón Alto:
LIBRADO R. MENDEZ P.
 Saxofón Tenor:
ADALBERTO LIMARDO F.
 Tumbadora:
RAFAEL PAREDES R.
 Gaita:
MAXIMO BDO. SUEÑO J.
 Conga:
PEDRO JOSE TERRERO



1. DE FIESTA CON MUJERES 3:53
(Carlos Grendall)
2. EL PEGAO 4:24
(Derechos Reservados)
3. LA CHERCHA 4:11
(Milton Parodi)
4. LA PESADILLA 3:33
(Jose Mendez)

ARREGLOS:
CARLOS GRENDALL
FLORENTINO DE SALAS

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GLENN MILLER and his orchestra

APRIL 3, 1940 — CHESTERFIELD SHOW

NOVEMBER 4, 1940 — REMOTE BROADCAST

SOUNDCRAFT
LP-1010

VOCALS BY:

Ray Eberle — Tex Beneke — Paula Kelly — Marion Hutton and the
Modernaires



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lp-1010

VOCALS BY:

Ray Eberle — Tex Beneke — Paula Kelly — Marion Hutton and the
Modernaires

CHESTERFIELD SHOW NYC
April 3, 1940

INTRODUCTION
THE WOODPECKER SONG

vocal by Marion Hutton

SWEET AND LOVELY

SIERRA SUE

vocal Ray Eberle

THE VERY THOUGHT OF YOU

BLUE EVENING

TIGER RAG

CLOSING

Interviews between Glenn & Paul Douglas

CAFE ROUGE HOTEL PENNSYLVANIA
November 4, 1940

INTRODUCTION
MIDNIGHT ON THE NILE
SHADOWS ON THE SAND

vocal by Ray Eberle

FRESH AS A DAISY

vocals by Marion, Tex, Jack Lathrop
and the Modernaires

YESTERTHOUGHTS

vocal by Ray

SOLID AS A STONEWALL JACKSON

ISN'T THAT JUST LIKE LOVE

vocal Jack Lathrop

I DREAMT I DWELT IN HARLEM

SLUMBER SONG



Glenn announces the April 3rd broadcast as from Chesterfield's Radio Playhouse, and features the tunes "SWEET AND LOVELY" and "THE VERY THOUGHT OF YOU" for the first time on lp. The complete broadcast is followed by Paul Douglas interviewing Glenn, and then Glenn interviewing Paul.

The Cafe Rouge November 4th broadcast features the only broadcast of "MIDNIGHT ON THE NILE," and the first airing of "I DREAMT I DWELT IN HARLEM." This original version runs over five minutes and thirty seconds, and had to be shortened to three minutes for the Bluebird record. This was Billy May's first night with the band, and he plays the muted solo at the last part of Harlem. Also featured is a couple of vocals to enjoy by Jack Lathrop.

DOUBLE FEATURE

Show Boat



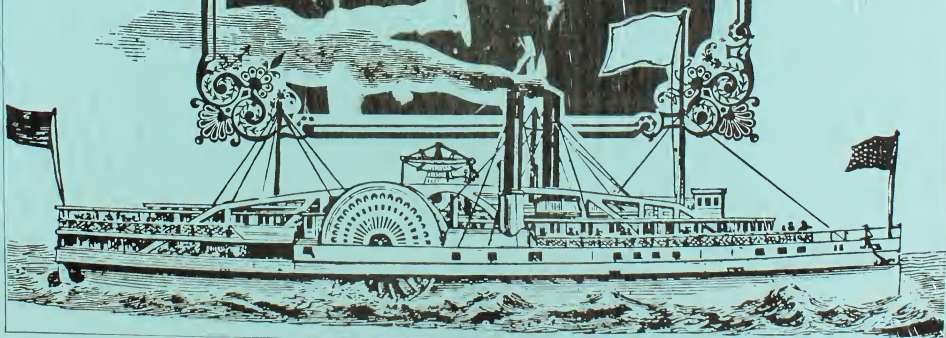
Give Out, Sisters



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FILM
PRODUCTIONS



IRENE DUNNE
CHARLES WINNINGER
PAUL ROBESON
HELEN MORGAN
HELEN WESTLEY
HATTIE McDANIELS
THE ANDREWS SISTERS
GRACE MacDONALD
DAN JAILEY, JR.
CHARLES BUTTERWORTH
WALTER CATLETT



Show Boat

IRENE DUNNE
CHARLES WINNINGER
PAUL ROBESON
HELEN MORGAN
HELEN WESTLEY
HATTIE McDANIELS

Make Believe
Ol' Man River
Can't Help Lovin' Dat Man
Gallivantin' Around
You Are Love
Bill
Ah Still Suits Me
I Have The Room Above

ORIGINAL
FILM
PRODUCTIONS



Give Out, Sisters

THE ANDREWS SISTERS
GRACE MacDONALD
DAN DAILEY, JR.
CHARLES BUTTERWORTH
WALTER CATLETT

You're Just A Flower From An Old Bouquet
The New Generation
Who Do You Think You're Fooling?
Pennsylvania Polka
Jiggers



Mrs. Katie Sankey

&

the W.J. Sankey Family



*We pray that this album will be as much
of a blessing to you, as it has been for us
to record it for you.*

Mrs. Katie Sankey



*GOLD
KEY*

Entertainment City
P.O. Box 36401
Detroit, G.A. 30032

Pressing My Way



THEROFEE SANKEY



JACQUELINE SANKEY



WILLIAM SANKEY, JR.

Side 1

BATTLE HYMN OF THE REPUBLIC
Public Domain/Solo by Katie Sankey

STAND FIRM

Written by William Sankey, Jr.
Solo by Charlie S. Sankey, Sr.

I'VE WASTED TOO MUCH TIME

Written by William Sankey, Jr.

Solo by Therofee G. Sankey

GOD ALWAYS

Public Domain/Solo by Katie Sankey

BEAMS OF HEAVEN

Public Domain/Solo by Katie Sankey

Side 2

PRESSING MY WAY

Public Domain/Solo by Katie Sankey

HOLD ON

Written by Jacqueline Sankey-Harville

Solo by Jacqueline Sankey-Harville

GIVE ME THE STRENGTH LORD

Written by William Sankey, Jr., Therofee G. Sankey

Solo by William Sankey, Jr.

JESUS WILL DELIVER ME

Written by William Sankey, Jr.

Solo by William Sankey, Jr., Therofee G. Sankey

Produced by: WILLIAM SANKEY, JR. • *Engineers:* GASTON NICHOLS' KENNY WALLACE
Recorded at: PRESTIGE STUDIOS, Homewood, Alabama • *Mixed at:* PRESTIGE STUDIOS, Homewood, Alabama
by KENNY WALLACE, WILLIAM SANKEY, JR., and THEROFEE SANKEY.

Mastered and edited by: KENNY WALLACE at PRESTIGE STUDIOS, Homewood, Alabama

Keyboards: RANDY WRIGHT, JACQUELINE SANKEY-HARVILLE (on Beams Of Heaven)

"BILL PERRY (on Pressing My Way)

Organ: LEONARD SMITH, DARRYL MARSHALL (on Beams Of Heaven)

FENDER RHODES, RANDY WRIGHT, WILLIAM SANKEY (on Pressing My Way and Hold On)

Prophet and strings: RANDY WRIGHT • *Bass:* ANDREW POSTELL, BERNARD McQUEEN (on Pressing My Way)

Drums: THEROFEE SANKEY • *Guitar:* RANDY SMITH • *Acoustic Guitar:* RANDY SMITH

Background vocals: JACQUELINE SANKEY-HARVILLE, CONSETTA R. BROOKS, THEROFEE SANKEY,

WILLIAM SANKEY, JR., SHARON SANKEY, TINA FRANKLIN, LEONARD SMITH

Percussions: EDDIE PERRY (on Pressing My Way)

Rhythm arrangements on BATTLE HYMN OF THE REPUBLIC, GIVE ME THE STRENGTH LORD, I'VE WASTED

TOO MUCH TIME, STAND FIRM, JESUS WILL DELIVER ME by: RANDY WRIGHT

Rhythm arrangements on GOD ALWAYS, HOLD ON, PRESSING MY WAY by: WILLIAM SANKEY, JR.

All songs written by The Sankey Family except where indicated.

GOLD
KEY



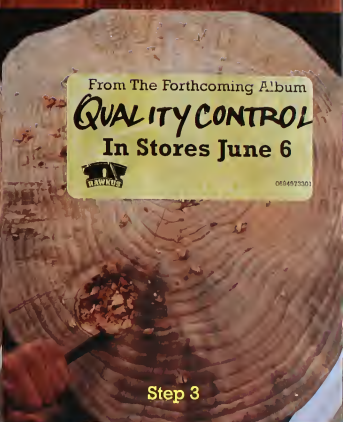
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QUALITY CONTROL



From The Forthcoming Album
QUALITY CONTROL
In Stores June 6



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A: *QUALITY (CONTROL) (CLEAN)*
QUALITY (INSTRUMENTAL)
QUALITY (ACAPPELLA)

B: *TWELVE (CLEAN)*
TWELVE (DIRTY)
TWELVE (INSTRUMENTAL)

Quality Control: Produced by Cut Chemist for Less Than 8 Songs. Recorded by Cut Chemist at the Red October Chesson Storage Facility. Mixed by Rich Conroy & Cut Chemist at NRG. Written by Marc Potoc, Charles Stewart, Courtney Henderson, Justin Medlock, Darrin Glover, Marc Stewart, Charles Redd. Published by DJ Nu-Mark Music (BMI)/Nubialah Music (ASCAP)/Mascari and Me Music (ASCAP)/Mangubiana Music (ASCAP)/Upper Cut Music (ASCAP)/Ninja Music (ASCAP). Twelve: Produced by Shafiq Husayn. Recorded at University Recordings by Raf Noary. Mixed by Rich Conroy & Shafiq Husayn at NRG. Written by Marc Potoc, Charles Stewart, Courtney Henderson, Justin Medlock, Darrin Glover, Marc Stewart, Shafiq Husayn. Published by Joseph Scipio Music (ASCAP)/DJ Nu-Mark Music (BMI)/Nubialah Music (ASCAP)/Mascari and Me Music (ASCAP)/Mangubiana Music (ASCAP)/Upper Cut Music (ASCAP)/Ninja Music (ASCAP).





Elena Gerhardt

Hugo Wolf Songs

Mörke Lieder—Begegnung; Lied vom Winde; Auf einer Wanderung; Heimweh; Rat einer Alten; Das verlassene Mädelein; Gesang Weylas

Eichendorff Lieder—Das Stündchen

Spanisches Liederbuch—Herz, was trägt der Boden hier; Nun wand're, Maria; Die ihr schwebet; Ach, des Knaben Augen; Wenn du zu den Blumen gehst; In dem Schatten meiner Locken

Italienisches Liederbuch—Auch kleine Dinge; Ihr jungen Leute; Du denkst mit einem Fädchen; Nein, junger Herr; Und steht Ihr früh

CORNRAAD VAN BOB (piano) • RECORDED 1931



COLH 142



★ GREAT RECORDINGS OF THE CENTURY ★

GREAT RECORDINGS OF THE CENTURY ★ GREAT RECORDINGS OF THE CENTURY

ELENA GERHARDT

Songs by
HUGO WOLF



COLH 142

Library of Congress Catalog Card Number
R65-2443 applies to this recording

★ GREAT RECORDINGS OF THE CENTURY ★

The "Great Recordings of the Century" series presents, on long-play records, memorable performances of classic works, recorded before the microgroove era by artists of international reputation. The list has been drawn from the historic European catalogues of "His Master's Voice," Columbia, Pathé and Odeon, subsidiaries of England's Electric and Musical Industries Limited. ★ Each treasured title represents a milestone in phonograph history, a performance which has captured a great artist at the height of his inspiration, interpreting a work closely identified with his name and fame. These re-issues have been brought as close to modern fidelity standards as the skill of sensitive engineers could achieve without altering the original. In recordings such as these, the musical past is reborn, for study, for demonstration, and for pure listening pleasure. Legendary performances are restored to living experiences. The continuity of the art of instrumental and vocal interpretation is assured and a cultural heritage preserved.

STEREO
MWS 3069

Happiness

is THE
DOWNINGS

HEART
WARMING
RECORDS



The Old Rugged Cross Made The Difference
More Than Enough
City Of Gold
If That Isn't Love
Great Day!
Nailing My Sins To His Cross
Happiness
Laying Up Treasures
He Will Provide
Mine Just For The Asking
Exactly What I Need
Are You Tired?



Happiness is the Downings

with the Philharmonic Orchestra of London

Arranged and Conducted by Rick Powell



Happiness is...

five exciting, dynamic, committed young people...



traveling from coast-to-coast...



thrilling audiences from Maine to California and from Toronto to San Antonio,

...with their very special, uniquely moving arrangements of twelve of America's favorite gospel songs.



Happiness is the Downings!

and Happiness is the Downings' great new Heart Warming album.

-appropriately titled-

"Happiness is...The Downings"



SIDE ONE

- | | | |
|---------------------------------------------------------------------|-------|------|
| 1. City Of Gold
Cohron / Dimension | SESAC | 3:41 |
| 2. The Old Rugged Cross Made The
Difference
Gaither / Gaither | SESAC | 2:47 |
| 3. Laying Up Treasures
Cohron / Dimension | SESAC | 2:05 |
| 4. If That Isn't Love
Rambo / Heart Warming | BMI | 3:32 |
| 5. Mine For The Asking
Akers / Manna | BMI | 2:50 |
| 6. Exactly What I Need
Chambers / Rambo | BMI | 4:35 |

SIDE TWO

- | | | |
|----------------------------------------------------|-------|------|
| 1. A Great, Great Day
Anderson / Moss Rose | BMI | 2:24 |
| 2. He Will Provide
McGuire / Horizon | SESAC | 2:57 |
| 3. More Than Enough
Mercer / Benson | ASCAP | 2:57 |
| 4. Nailing My Sins To His Cross
Mercer / Benson | ASCAP | 2:20 |
| 5. Are You Tired?
Hedglin / Dimension | SESAC | 2:50 |
| 6. Happiness
Gaither / Gaither | SESAC | 3:50 |



Heart Warming/Impact Records
136 Fourth Avenue, North, Nashville, Tennessee 37219

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Leslie Ladd (Nashville)
Recorded at Wessex Sound Studios, Nashville, Tennessee
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STEREO
HWS 3063

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Billie's

Caracas Boy's Vol. 1

LA MADRUGADORA	ERES TODO EN MI VIDA	OJO PELAO
EL BANANERO	LAS PILANDERAS	CAMINITO DE GUARENAS
CARACAS VIEJA	GUARACHANDO	CUMANA
SE VA EL CAIMAN	SEGUIRE SIN TI	SON DEL CARNAVAL
EL DISCO RAYAO	MI NOVIA DE NAIGUATA	AMARRAS

discomoda

DM-70103 / Stereo

16 SUPER EXITOS

Billboard's

Caracas Boys

Vol. 1

SIDE A

LA MADRUGADORA

A. PERDOMO 2:39

ERES TODO EN MI VIDA

LUIS RIVERA 2:59

OJO PELAO

KUROKY SANCHEZ 2:27

EL BANANERO

LYDIA HANDEL 2:27

LAS PILANDERAS

JOSE BARROS 3:10

CARACAS VIEJA

BILLO FROMETA 2:47

CAMINITO DE GUARENAS

BILLO FROMETA 3:04

GUARACHANDO

BILLO FROMETA 3:01

SIDE B

SE VA EL CAIMAN

JOSE M. PENARANDA 2:58

CUMANA

FREDDY CORONADO 2:09

ROSA

ROBERTO LAMBRANO S. 2:09

SEGUIRE SIN TI

JUAN P. MIRANDA 2:13

SON DEL CARNAVAL

BILLO FROMETA 2:44

AMARRAS

MARCHISIO / SANTIAGO 3:07

EL DISCO RAYAO

NEGRITO CHAPUSEAUX 2:48

MI NOVIA DE NAIGUATA

BILLO FROMETA 0:00


discomoda
DM-70103 / Stereo

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DANNY HOCTOR'S

DAKOTA
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HLP-4325/26
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JIMMY RUSHING

I-WANT
-A-LITTLE
-GIRL

40/ 7/13

6.00\$



OFFICIAL

"Powerful, joyous, relaxed, Jimmy Rushing's voice pours under like sunshine, swinging this listener along with him, seemingly independent of mood or accompaniment." Was the way Philip LaRue described the magic of Jimmy Rushing back in 1967. Also, both Philip LaRue and the *Downbeat* agreed on but the sunshine continues to pour out each time we play a Rushing record.

Jimmy was a big man in terms of sheer weight (around 280 lbs) and the obvious center of attraction in any gathering. I remember meeting him at a party in London when he was

in Europe with Buck Clayton. Someone introduced us and when we shook hands I found his grip to be surprisingly soft and gentle. He had a face designed for good humour with eyes that seemed always to express pleasant surprise. I recall we laughed a lot for he carried within him an aura of joy and happiness. LaRue was right; Jimmy was like sunshine.

He was also unique. Although frequently referred to as a blues singer he was considerably more than that and the evidence of the records he made with Count Basie between 1939 and 1948 show that over half of his repertoire consisted of popular songs of the day. His biographical facts are well-known to most jazz enthusiasts but it is worth looking back over the career of this most attractive personality. Jimmy was born in Oklahoma City on August 26, 1918, the son of musical parents and with an uncle who played piano in a "sporting house." Such establishments were out of bounds to the young Rushing but he made his living by going to walk through the red light district on his way to school in the mornings. The girls let him come in and play the piano for them (against his father's wishes for Rushing Senior wanted his son to practice the violin).

When he was 18 he left home and went to Chicago where he was exhilarated by the music he heard. The following year he journeyed to California and got a singing job, with some transplanted New Orleans musicians, in the Sunnyland Jazz Orchestra at a small club. Six years later he returned home and worked on his father's hamburger stand until Walter Page's touring band, the Blue Devils, gave him a chance to tour the Southwest, and it was this band which helped Jimmy to learn voice projection. "There were no microphones in those days," Rushing told me, "and you had to make sure you could overshadow the horns they wouldn't let you sing!" His distinctive voice – surprisingly high and with a pronounced vibrato – was the last sound heard and he made his first recordings with the Blue Devils in 1929.

Jimmy was already an established figure with the Blue Devils when Basie first heard the band. Rushing later claimed that Count "couldn't" play the blues then. He was an "actor" with a show which came to "Tulsa, Okla." and Basie was soon playing piano with the Devils then, as the jazz history books tell us, Bennie Moten took over most of Walter Page's musicians and when Moten died on the operating table in 1935 the band was leaderless. A struggle for power involving Page and Basie resolved itself with the Count fronting the band while Walter played bass and Jimmy sang. In terms of variety Page and Rushing always saw themselves superior to Basie but any differences there were well concealed during the years both spent on Basie's payroll.

The opening six tracks on the enclosed record were made when Jimmy was still a major attraction with the Count. They were made for the West Coast "Columbia" label and the opening titles have a satisfying Basie feel. Jimmy is backed here by drummer Johnny O's fine big band made up of some of the most outstanding and talented young jazzmen then working in Los Angeles. O's, a white man of Greek descent, was brought up in the Watts district of L.A. and has been playing drums with the great red musicians. The tenor to be heard on the hugely enjoyable *My Baby's Business* is Paul Quinichette, at that time only recently the J.C. McShann band, while the muted trum-

SIDE ONE
■ MY BABY'S BUSINESS
■ JIMMY'S ROUND THE CLOCK BLUES
■ THURSDAY BLUES
■ GOOD MORNING BLUES
■ I'VE GOT TO HAVE YOU THAT'S ALL
■ I-WANT-A-LITTLE-GIRL
■ I'M SO LONELY
■ I GO GET SOME MORE YOU FOOL

SIDE TWO
■ HONEYLYSTER
■ THE WAY I FEEL
■ IN THE MOONLIGHT
■ SHE'S MINE, SHE'S YOURS
■ WHERE WERE YOU?
■ SOMEBODY'S MISSING THESE WOMEN
■ MY LAST AFFAIR
■ BABY, DON'T TELL ON ME

A L E - G R

pet on *Round The Clock* is probably Teddy Buckner. These are the blues that, with a strong swing, are in the order of the sporting house as he tells us that his baby's business is "strictly C.O.D." (Cash On Delivery). Excelsior recorded Jimmy and a small group from the Basie band probably in 1939 when the Count was playing in the arguments at the Million Dollar Theatre and the Avador Ballroom in Los Angeles. Pianist Cal Cobb (later to play with such diverse saxophonists as Albert Ayler, Jimmy Hodges and John Coltrane) took the Count's place, otherwise the "All American Rhythm Section" was complete. Jimmy is in great voice, making more than passing reference to *Goin' To Chicago* on *Thursday Blues* and turning in a magnificent performance on the perennial *Good Morning Blues* helped at the outset by Harry Eden's muted oblique. Neither of the two recordings is a blues in the strict sense, but the latter in mild terms but the blues feeling comes across on *I-Want-A-Little-Girl*, a song Jimmy first recorded with Basie (and a Jimmy Mundy arrangement) six years earlier.

By the beginning of 1950 the writing was on the wall as far as the big bands were concerned and on January 18, Basie announced the break up of his orchestra. Jimmy was asked as a single for a time then teamed up with ex-Basie colleagues Buck Clayton and Dickie Wells for a couple of years of successful work at the jazz centres of America. The King label signed Jimmy up for a couple of dates (although Buck had left the band by then) and the eight titles from those sessions are presented here. *I'm So Lonely* is one of those truncated, eight-bar blues which Jimmy sang so convincingly. *Go Get Some* More sounds like another version of *Good Morning Blues* with a band vocal near the end and what sounds like Ray Powell switching to baritone at the beginning. *H-Ho Sylvester* is an up-tempo "cowboy" blues complete with imitation hoof beats but it builds well over Harold Clark's tenor solo to a fine, racy conclusion. *The Way I Feel* is vintage stuff, a splendid slow blues with Jimmy's old Blue Devils colleague, Walter Page, laying down the time with authority.

A year later Rushing's band was relying more on the presence of Jimmy Shirley and his electric guitar and, on *She's Mine*, Bobby Donaldson's shuffle rhythm. Guitars also play a big part on the final two titles which were made for some time as a single, just a month after Jimmy recorded his third album for Vanguard. The lyrics here were arranged by Bob Deane, the cousin of Rushing's work but the singer had his own views on his place in the entertainment business. "The public grows with you," he told Stanley Dunbar. "They like

to hear you the way you came up. Once you've established yourself, they don't want you to get too far away from them. When I talk to people in the audience, they so often tell me 'I have all your old records, and I won't let anybody borrow them'. Or, 'When I want a big kick I play the old arrangements... you and Basie'. It's dangerous to get too far from what they identify you with. You've got to get back to the main source... the blues!" Jimmy went on singing the blues right to the end, not dismal and mournful blues but the blues that brought the sunshine into people's lives. Sadly the sunshine finally went out of Jimmy on June 8, 1972 when he passed away, a victim of leukaemia.

Alan MORGAN

JIMMY RUSHING ACC BY JOHNNY OTS AND HIS ORCHE. Teddy Buckner, Billy Jones, Lloyd Walker, Harry Parr Jones (trumpets); Henry Collier, El Robinson, John Pettigrew, Jay Jones (trombones); Rene Clark, Bob Harrison (piano); Paul Quinichette, James Earl Brown (saxophones); Leon Bob Clark, Bob Duggan (guitar); Bernie Cohen (guitar); Curtis Cousser (bass); Johnny Otis (drums); Jimmy Rushing (vocal).

Los Angeles : 1945
J1041A Jimmy's Round The Clock Blues
Excelsior J1042

JIMMY RUSHING WITH JIMMY HUNDY & HIS ORCHESTRA Emmett Berry, Harry Eden (trumpets); George Matthews (trombone); Preston Love (piano); Buddy Tate (tenor); Jack Washington (baritone); Cal Cobb (piano); Freddie Grimes (guitar); Walter Page (bass); Jo Jones (drums).

Los Angeles : 1946
Excelsior 521
Excelsior 522
Excelsior 523
Excelsior 503

Thursdays
Good Morning Blues
I Got To Have You That's All
I-Want-A-Little-Girl
Excelsior 521
Excelsior 522
Excelsior 523
Excelsior 503

JIMMY RUSHING Dickie Vance (trumpets); Dickie Wells (trombone); Rudy Powell (alto); Harold Clark (tenor); El Williams (piano); Walter Page (piano); Ralph Jones (drums).

New York City - October 5, 1951

K8084 I'm So Lonely
K8085 Go Get Some More You Fool
K8086 H-Ho Sylvester
K8087 The Way I Feel
Excelsior 521
Excelsior 522
Excelsior 523
Excelsior 503

JIMMY RUSHING Frank Galbraith (trumpet); Dickie Wells (trombone); Pete Clark (alto); Buddy Tate (tenor); Fletcher Smith (piano); Jimmy Shirley (guitar); Walter Page (bass); Bobby Donaldson (drums).

New York City - September 23, 1952

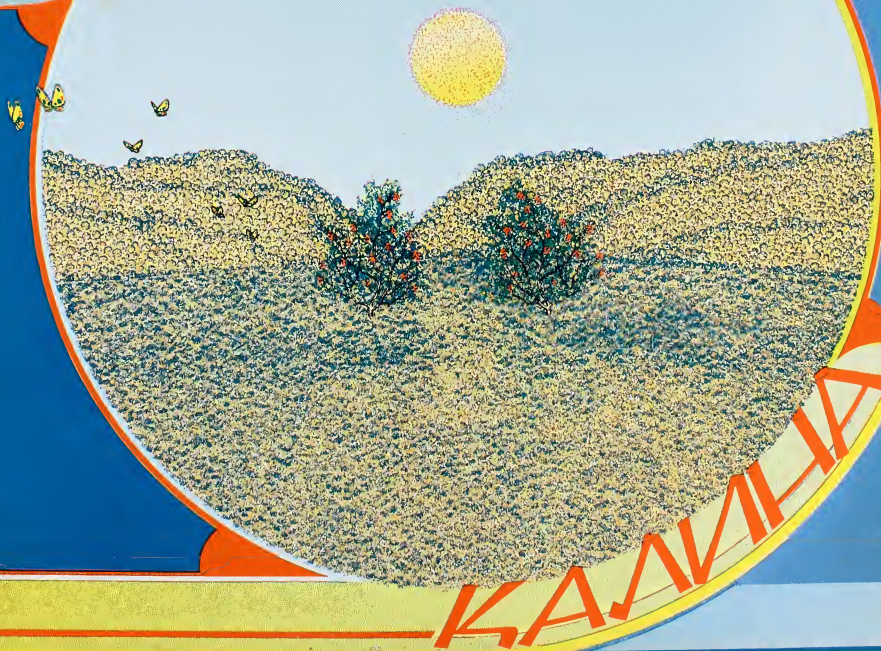
K8287 In the Moonlight
K8288 She's Mine, She's Yours
K8289 Where Were You?
K8290 Somebody's Missing These Women
Excelsior 521
Excelsior 522
Excelsior 523
Excelsior 503

JIMMY RUSHING Buddy Tate, Seldon Powell (trumpets); Herwood Hines (baritone); Everett Barksdale, Lord Westbrook (saxophones); Milton Hinton (bass); Gene Brooks (drums).

New York City - April 9, 1957

C50760 My Last Affair
C50761 Don't Tell Me
Clen 7086
Clen 7088

ОРКЕСТРА
ЧЕРВОНА



КАМІЛІА

ОРКЕСТРА ЧЕРВОНА КАМІЛІА

СРБ 1 STEREO

ФИЯЛКА - VIOLET
 ОА. Р. МЕТЕЛСКОКІЯ - МУЗ. БОРИС ВІРСТЮК
АКЕВ СЕЛ - WATERCOLORS
 ОА. ТАРАС ШЕВЧЕНКО - МУЗ. В. ПЛАВОВІЧ
ПІСНЯ ЛЮБЕВИ - A SONG FOR LOVE
 ОА. М. СІНА АЛЕКСИЙ - МУЗ. О. СЕВЕРІЙ
ЛЕТІТЬ МІМ ЧАЙКИ - SEAGULLS
 ОА. І. РЕВА - МУЗ. Ю. РОЖКАВСКА
НЕЗАБУТНА ЛЮБОВ - UNFORGETTABLE LOVE
 ОА. І. ДІВКО - МУЗ. ОЛЕГ СОХАН
ІЗ ЦИРОМ ПИРОГИ - PYROGY WITH CHEESE
 НАРОДНА ПІСНЯ

ЧАРІВНА ДІВЧИНА - ENCHANTING GIRL
 АЛЕКС. НЕ-ЧАРОВИЙ
ПОСЛУХАЙ, ДІВЧИНО - LISTEN, MY BELOVED
 ОА. ТОВА. РАЙСОН
БАНДУРИСТЕ, ОРАЄ СІЗИЙ - PLAY, BANDURA PLAYER
 ОА. ТАРАС ШЕВЧЕНКО - МУЗ. МІРОСЛА
ПРАЩАННЯ - FAREWELL
 ОА. І. ДІВКО - МУЗ. ОЛЕГ СОХАН
ЛЮБИШ, ЧИ НЕ ЛЮБИШ? - DO YOU LOVE...?
 ОА. ТОВА. І. БАРАХ



ОКСАНА ОЛЕГ Н. ОРЕСТ ОРЕСТ О. РОСТЫК ОЛЕГ БОРИС Р.
ТРОМСА ДЕКАЙЛО ТАРАСЮК ВІРСТЮК ДЕКАЙЛО СОХАН ВІРСТЮК

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SE-74210

MOSAICO 79

ESTEREO

CHECHA Y SU INDIA MAYA



CHECHA Y SU INDIA MAYA

MOSAICO 79



GUATEMALA, DICIEMBRE DE 1978

AMIGOS DE LA "INDIA MAYA CABALLERO"
 PRESENTE:

AL SALUDARLOS CARINOSAMENTE, LES BRINDO EL PRESENTE L.P. CON MUSICA INFANTIL Y MUSICA MODERNA, CON DOS DEDICATORIA MUY ESPECIALES:

PRIMERA: EL LADO "A" MUSICA INFANTIL QUE DEDICO CON TODO CARINO AL "GIGANTEZCO Y MARAVILLOSO MUNDO INFANTIL" A ESE TESORO DIVINO QUE LLAMAMOS NIÑEZ, A TODOS LOS NINITOS MARAVILLOSOS, PROMESAS DEL MAÑANA, ESPERANZA DE UN PORVENIR HERMOSO Y NO MUY LEJANO PARA MI QUERIDA PATRIA GUATEMALA.

GOZANDO LA DICHA Y PRIVILEGIO DE SENTIR EL AMOR PATERNAL, TAMBIEN DEDICO ESTE LADO DEL L.P. A LAS NIÑAS DE MIS OJOS, MITZA MAHOGANY Y NANCY GABRIELA, DOS BELLOS ANGELITOS QUE EL SER SUPREMO ME OSEQUIO PARA BENEDICION DE MI HOGAR Y ALEGRIA PARA MI EXISTENCIA.

EL LADO "B" MUSICA POPULAR MODERNA PARA TODOS LOS GUSTOS, LO DEDICO CON GRATITUD, SIMPATIA, ADMIRACION Y RESPETO A ESE BELLO Y MARAVILLOSO PUBLICO SEGUIDOR Y SIMPATIZANTE DE MI INDIA BONITA, LA INDIA DE MI VIDA, MI INDIA CONSENTIDA, "MI, LA INDIA MAYA CABALLERO" A ESAS MULTITUDES QUE CON SUS APLAUDOS, OVACIONES, MUESTRAS DE CARINO Y SIMPATIA ME HAN TRANSPORTADO A UN MUNDO MARAVILLOSO DE FELICIDAD Y MOMENTOS INDESCRIPIBLES.

NO TENIENDO CON QUE PAGAR ESA ENORME DEUDA MORAL Y ESPIRITUAL, ESPERO CON EL PRESENTE L.P. ABONAR UNA MINIMA PARTE A LA CUENTA PENDIENTE QUE TENGO CON ESE PUBLICO FANTASTICO.

ATENTAMENTE

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REGLOS Y DIRECCION: César Augusto Gálvez

INGENIERO DE GRABACION: Ernesto Pérez R.

DISEÑO: Evelyn Mendizábal

FOTO-MONTAJE: Mario E. Martínez

LADO A

- 1-ASUNCION
(Canción Popular)
- 2-MI RIVAL
(María Teresa Rivas)
- 3-VUELA MARIPOSA
(D.A.D.)
- 4-LA BANDA DEL CARRO ROJO
(Paulino Vargas)
- 5 DEL GADINA
(D.A.D.)
- 6-CARTAS MARCADAS
(Chucho Monje)
- 7-FLOR DE PINO
(Recop. de los Señadores de Xaraguzca)
- 8-LOS ROSALES
(D.A.D.)
- 9-LA MANCORNADORA
(D.A.D.)
- 10-CONCEPCION TUTUAPA
(Justo Rufino Orozco)
- 11-TADUI TI TAQUI
(Luis Pérez)
- 12-SE ME PERDIO LA CADENITA
(Luis Pérez Cedrón)
- 13-RUNCH
(D.A.D.)
- 14-LOVE ME DO
(Lennon McInney)
- 15-CERVEZA
(D.A.D.)
- 16-TEDUULA
(D.A.D.)
- 17-ESPERANZA
(D.A.D.)
- 18-PUNTO GUANACASTECO
(Paco Palavicini)

LADO B

- 1-EL RATON VAQUERO
(Gabriella Soler)
- 2-LOS COCHINITOS
(Gabriella Soler)
- 3-LOS POLLITOS
(D. A. D.)
- 4-TENGO UNA MUÑECA
(D. A. D.)
- 5-ADIOS TIO COYDTE
(D. A. D.)
- 6-TEMA DE HEIDY
(D. A. D.)
- 7-ARROZ CON LECHE
(D. A. D.)
- 8-MATATEROTEROLA
(D. A. D.)
- 9-EL COMAL Y LA OLLA
(Gabriella Soler)
- 10-JOSE
(D. A. D.)
- 11-EL BOMBERO
(D. A. D.)
- 12-ASERRIN, ASERRAN
(D. A. D.)
- 13-QUE LLUEVA, QUE LLUEVA
(D. A. D.)
- 14-LA CUICARACHA
(D. A. D.)
- 15-CHAVELITO CHINO
(D. A. D.)
- 16-COMPONTE NIRA COMPONTE
(D. A. D.)
- 17-MAMA YO QUIERO
(D. A. D.)
- 18-APAGA LA LUZ
(D. A. D.)
- 19-LA ESCALERITA
(D. A. D.)
- 20-LOS ELEFANTES
(D. A. D.)
- 21-FA FA FA FA
(D. A. D.)
- 22-CAN - CAN
(D. A. D.)

BLUES ROOTS

Willie Mabon

VOL.16



I'm A Heart Regulator

"Some women call me Willie Mabon / Others call me that lovin' man / 'cause I'm a heart regulator / I got the remedy right here in my hand. / Well, my office hours, darlin' / Is from midnight until the break of day / If you hurry to my office / Babe, I'll drive your pains away. / Well, I can't give you no tonic / I don't say you should take a pill / But if you use my treatments, darlin' / You will always want this thrill. / Well, I feel kind-a-peculiar, and I / Think my love is sneakin' down / You women hurry to my office / I'm the best doctor in your town."

The Epic Records logo, featuring the word "Epic" in a stylized, cursive script. The letters are outlined in gold and filled with a blue-to-white gradient. A long, thin, gold-colored swoosh extends from the bottom of the "P" across the label.

CHARLIE DANIELS
UNEASY RIDER

E 34369
STEREO

SIDE 1
AL 34369
© 1973 CBS Inc.

1. FUNKY JUNKY 3:14
2. BIG MAN 5:12
3. WHY CAN'T PEOPLE 5:49
4. REVELATIONS 7:37

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COLH 142
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JOE TURNER SINGS
KANSAS CITY JAZZ

1234

Side 1
HIGH FIDELITY

1. CHERRY RED
(Turner-Johnson)
2. ROLL 'EM PETE
(Turner-Johnson)
3. I WANT A LITTLE GIRL
(Moll-Mencher)
4. LOW DOWN DOG
(Joe Turner)
5. WEE BABY BLUES
(Turner-Johnson)
(11363)

LONG PLAYING

33 1/3
RPM

UNBREAKABLE

ATLANTIC RECORDING CORP., NEW YORK

ATLANTIC

THE BOSS OF THE BLUES

JOE TURNER SINGS
KANSAS CITY JAZZ

1234

Side 2
HIGH FIDELITY

1. YOU'RE DRIVING ME CRAZY
(Walter Donaldson)
2. HOW LONG BLUES
(Traditional)
3. MORNING GLORIES
(Traditional)
4. ST. LOUIS BLUES
(W. C. Handy)
5. PINEY BROWN BLUES
(Turner-Johnson)
(11364)

LONG PLAYING



UNBREAKABLE

ATLANTIC RECORDING CORP., NEW YORK

MFG. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A. *Capitol* MARCA REG.



FREDDIE MERCURY

Produced by Freddie Mercury,
Mike Moran & Dave Richards

1

V-15291
X601347A

THE GREAT PRETENDER

(Buck Ram)

Time—5:50

Panther Music Corp.-ASCAP

33 1/3 RPM

© 1987 Mercury Songs Limited

REPRODUCTION IS A VIOLATION OF APPLICABLE LAWS

REG. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A. MARCA REG.



FREDDIE MERCURY

Produced by Freddie Mercury,
Mike Moran & Dave Richards

2

V-15291

X601347

X601348

1. THE GREAT PRETENDER

(Buck Ram)

Time—3:25

Panther Music Corp.-ASCAP

2. EXERCISES IN FREE LOVE

(F. Mercury-M. Moran)

Time—3:58

33 1/3 RPM

© 1967 Mercury Songs Limited

REPRODUCTION IS A VIOLATION OF APPLICABLE LAWS

NO REST

Suportar a dor

Lado A

1. Sistema
2. Não
3. Eu já cansei
4. Alívio e Sina
5. Sangue
6. As Amarras

Kämäset Levyt
UKK-016

NO REST

Lado B

- 7. Resistência sempre
- 8. Não quero sufocar
- 9. Euphoria/depression
- 10. Vai
- 11. Terra não fértil
- 12. Trancada
- 13. Suportar a dor

SUPO
R
A
DOR

the Album

BROOKLYN
BROTHERS

SOARING FLIGHT
PRODUCTIONS

TIDEROCK FILMS



SIDE 1

R1-531830

COME ON GIRL
278 AIRPORT

Hey Captain

NO ONE LEFT ALIVE
SOMEDAY

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the Album

BROOKLYN
BROTHERS

SOARING FLIGHT
PRODUCTIONS

TIDEROCK FILMS



SIDE 2

R1-531830

Faster Than Aeroplanes

Why Don't You Cry About It

JULIANNE

DEEP GREEN SEA

BRAVERY I CAN'T BRAVE

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AVANT



GARDE

FOLLOW ME
John Ylvisaker

AV-111-A

- 1. THE BIRTH* (2:38)**
- 2. SONG OF THE STABLE BOY (2:37)**
Words by John and Amanda Ylvisaker (ASCAP)
- 3. JOHN THE BAPTIZER* (4:43)**
- 4. NICODEMUS* (3:18)**
- 5. WADE IN THE WATER* (2:40)**
- 6. THE RICH YOUNG RULER* (3:09)**

***Words adapted from the Scripture**

All music Traditional

**Published by Vanguard Music Corp.
(ASCAP)**

AVANT GARDE RECORDS, INC. • 250 W 57th ST., NEW YORK, N.Y.

AVANT



GARDE

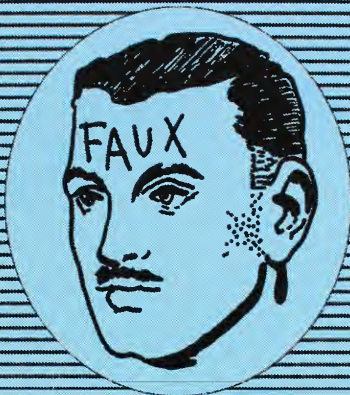
FOLLOW ME
John Ylvisaker

AV-111-B

1. WATER OF LIFE* (3:07)
 2. JUDAS ISCARIOT* (3:27)
 3. THE VICTORY DANCE* (2:00)
 4. THOMAS* (3:09)
 5. PETER and THE ANGEL* (2:30)
 6. FOLLOW ME (3:10)
- Words by John and Amanda Ylvisaker (ASCAP)

*Words adapted from the Scripture
All music Traditional
Published by Vanguard Music Corp.
(ASCAP)

AVANT GARDE RECORDS, INC. • 250 W 5/TH ST., NEW YORK, N.Y.



A

RIPE004

Ha Ha Bang Bang
Golden Throats
Curious Prudes



B

RIPE004

Human Heroes
Setting Fire

CRYSTAL

RECORDS

SIDE 2

E-2011
45 RPM
RE(P) 1979
A DERRICK
HARRIOTT
PRODUCTION
TIME: 3.14

P 1977
CRYSTAL RECORDS
Made in Jamaica
Distributed by:
DERRICK
HARRIOTT'S ONE
STOP
Kingston, Jamaica

Twin Gates,
25½ Constant
Spring Road,
Kingston 10,
Jamaica.

BORN TO LOVE YOU (Instrumental)

DEAN (YOUTH SAX) FRASER

CHARIOT RIDERS

DERRICK HARRIOTT PRODUCTION

DJ ADAM-T feat.Cool C

SB2000

Side A



"SOUTHSIDE SHAKE"

1. VOCAL (4:41)

2. INSTR. (4:41)

Produced by Grandmaster Slice

Recorded by Scott Frazier at Dan-Sing Studio,Danville,VA

Mastered by Duncan Stanbury at Frankford/Wayne NY,NY

© © 2002 SOUTHSIDE BEATS,P.O. BOX 10520,
Danville,VA 24543

For more info & bookings,call (434)773-1532

www.southsidebeats.com

DJ ADAM-T feat.Cool C

SB2000

Side B



"SOUTHSIDE SHAKE"

1. RADIO EDIT (4:40)
2. BONUS BEATS (3:06)

Produced by Grandmaster Slice

Recorded by Scott Frazier at Dan-Sing Studio,Danville,VA

Mastered by Duncan Stanbury at Frankford/Wayne NY,NY

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Danville,VA 24543

For more info & bookings,call (434)773-1532
www.southsidebeats.com

SEAN BAKER

FOOLISH MAN

RADIO EDIT 3:44

FOR PROMOTIONAL USE ONLY

SEAN BAKER

**WOULD U STILL (21 QUESTIONS PT. 2)
FEATURING 50 CENT
RADIO EDIT 4:28**

FOR PROMOTIONAL USE ONLY

THE GAME

Feat. Will. I. AM

A

Side

GAME-100

Compton

Produced by Will. I. AM

1. Main

THE GAME

Feat. Kanye West

B

Side

GAME-100

Wouldn't Get Far

Produced by Kanye West

1. Main

NEW SERIES

SIDE a

NS-2141

YOUNG WUN feat. DAVID BANNER
"Walk It Talk It"

XZIBIT
"Mutha Fucka"

(Clean)
(Dirty)
(Instrumental)

NEW SERIES

SIDE B

NS-2141

NAS

"Know my Style (Remix)"

(Main)

(Instrumental)

SHAGGY, MAXI PRIEST & TOK

"We Like To Party"

ELEPHANT MAN & RAYVON

"No Quickie"



FUNK ESSENTIALS SAMPLER 1994

SIDE 1
33 1/3 RPM

PRO 1128-1DJ
PROMOTIONAL USE ONLY
NOT FOR SALE

1. YOU DROPPED A BOMB ON ME (5:10) GAP BAND
(Charles Wilson/Lonnie Simmons/Rudy Taylor) BMI

2. THE BREAKS (7:48) KURTIS BLOW
(James Moore/Robert Ford Jr./Kurtis Blow/Russell Simmons/Larry Smith) ASCAP

3. CAN'T GET ENOUGH OF YOUR LOVE, BABE (3:15) BARRY WHITE
(Barry White) BMI

4. SHE'S A BAD MAMA JAMA
(SHE'S BUILT, SHE'S STACKED) (5:48) CARL CARLTON
(Leon Haywood) BMI

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mercury

PUNK ESSENTIALS SAMPLER 1994

SIDE 2
331/3 RPM

PRO 1128-1DJ
PROMOTIONAL USE ONLY
NOT FOR SALE

- 1. GET DOWN ON IT (6:08)** KOOL & THE GANG
(Khalis Bayyan/James Taylor/Kool & The Gang) BMI/ASCAP
- 2. PLAYING YOUR GAME, BABY (3:35)** BARRY WHITE
(Austin Johnson/Smfad Hudman) BMI
- 3. OUTSTANDING (12" version) (6:10)** GAP BAND
(Raymond Calhoun/Lonnie Simmons/Charles Wilson) BMI
- 4. AQUABOOGIE (6:40)**
(A PSYCHOALPHADISCOBETABIOAQUADOLOOP)
PARLIAMENT
(George Clinton/Bernie Worrell/Michael Hampton) BMI

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ROD STRONG

Side A

S'up Ma?

(Radio Edit) 4:13

(LP Version) 4:13

(Instrumental) 4:13

(D. De Luca, X. Munoz, D. Prout)

Produced by Rod Strong and DJ X for High Horse Entertainment, Inc. Co-Produced by David Prout. Written by Rod Strong. Guitars performed by David Prout. Background vocals performed by Gilda Betancourt. Recorded & mixed at Boo Studios, Wakefield, R.I. Engineered and mixed by David Prout.

EXECUTIVE PRODUCER: David M. De Luca

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High Horse Entertainment, Inc., Fan Club: P.O. Box 27537 Providence, RI 02907 Business Line: (401) 265-6848

RSS4138LP

ROD STRONG

Side B

*One Phone Call (the message)

(Radio Edit) 3:52

(LP Version) 3:52

(Instrumental) 3:50

S'up Ma? (Acapella) 3:08

*(D. De Luca, X. Munoz, D. Prout)

Produced by Rod Strong and DJ X for High Horse Entertainment, Inc. Co-Produced by David Prout. Written by Rod Strong. Guitars performed by David Prout. Background vocals written & performed by Steven Palumbo. Recorded & mixed at Boo Studios, Wakefield, R.I. Engineered and mixed by David Prout.

EXECUTIVE PRODUCER: David M. De Luca

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RSS4138LP

High Horse Entertainment, Inc., Fan Club, P.O. Box 27537 Providence, RI 02907 Business Line: (401) 265-6848

NAS

FEATURING **The Game & Marsha of Floetry**

A
SIDE

NAS-002

“Hustlers”

1. Clean
2. Main
3. Instrumental

-Produced by Dr. Dre-

NAS

B
SIDE

NAS-002

"I Already Know"

1. Main
2. Instrumental

-Produced by Tim & Bob-



ELEKTRA

STEREO
33 1/3 RPM
VOCAL/EDITED
VERSION

ED 5053
A SIDE

© 1985 Elektra
Asylum Records

ESPIONAGE

I COULDN'T GET TO SLEEP LAST NIGHT (3:57)

(Chazz Coghlan)

Rondor/Music Sponsorship Ltd., (PRS)

ST-ED-5053-A-SP

Produced by Gordon Fordyce

Executive Producer: Roy Thomas Baker

Edit of Elektra LP 60400 - "E S P"

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MADE BY ELEKTRA

ASYLUM

RECORDS

75

ROCKEFELLER PLAZA
NEW YORK
NEW YORK

10019

9229

SUNSET BOULEVARD

LOS ANGELES

CALIFORNIA

90069

A DIVISION OF

WARNER COMMUNICATIONS, INC.



ELEKTRA

STEREO
33 1/3 RPM
VOCAL /
LP VERSION

ED 5053
B SIDE

© 1985 Elektra
Asylum Records

ESPIONAGE

I COULDN'T GET TO SLEEP LAST NIGHT (5:45)

(Chazz Coghlan)

Rondor / Music Sponsorship Ltd., (PRS)

ST-ED-5053-B-SP

Produced by Gordon Fordyce

Executive Producer: Roy Thomas Baker

From the Elektra LP 60400 - "E S P"

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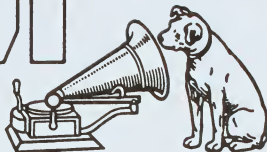


A DIVISION OF WARNER COMMUNICATIONS, INC.

73 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019 9229 SUNSET BOULEVARD LOS ANGELES CALIFORNIA 90069

NOT FOR SALE

RCA



AUTOGRAPH

PRODUCED BY NEIL KERNON

Side A Stereo

JW-14131

JW-14131-A

4:15

33 $\frac{1}{3}$ RPM

Studio Side

NIGHT TEEN & NON-STOP

(from the "Sign In Please" album, AFL1-5423)
(Steve Plunkett-Douglas Foxworthy)

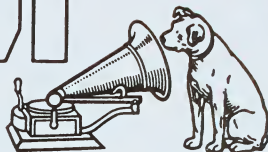
Hatabrr Music, BMI

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RCA



AUTOGRAPH

Mobile recording by Westwood One

Side B Stereo

JW-14131

JW-14131-B

1. 5:59

2. 4:30

Live Side

33 $\frac{1}{3}$ RPM

1. TURN UP THE RADIO

(Plunkett-Rand-Isham-Lynch-Richards)

2. SEND HER TO ME

(Plunkett-Foxworthy)

(from the "Sign In Please" album, AFL1-5423)

Hatabrr Music, BMI

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AUTOGRAPH

NIGHT TEEN & NON-STOP

B/W SPECIAL LIVE versions of

**TURN UP THE RADIO
and SEND HER TO ME**

JW-14131

from their

GOLD

debut LP

"SIGN IN PLEASE"



XCSPS-3495
SIDE ONE
33 1/3 RPM

POT-003
STEREO

DENIECE WILLIAMS

LET'S HEAR IT FOR THE BOY 6:20

(T. Snow, D. Pitchford)

PUBLISHER: Ensign Music Corp.

© 1984 CBS Records Inc.
MADE IN CANADA

Marketed in Canada by Peter's Oldies Trax, 75 Bamburgh Circle, Suite 1122, Scarborough, Ontario M1W 3W1



XCSPS-3495
SIDE TWO
33 1/3 RPM

POT-003
STEREO

SHALAMAR

DANCING IN THE SHEETS 6:19

(D. Wolfer, D. Pitchford)

PUBLISHER: Famous Music Corp./
Ensign Music Corp.

© 1984 CBS Records Inc.
MADE IN CANADA

Marketed in Canada by Peter's Oldies Trax, 75 Bamburgh Circle, Suite 1122, Scarborough, Ontario M1W 3W1

275

Featuring Eddie Kain Jr.

Callin Me



Tall Entertainment
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SIDE A



RECORDINGS



DREM ON

1. Clean
2. Dirty
3. Instrumental
4. Accapella

Produced by Nick Fury
4 New Jeru Entertainment

www.tallentertainment.com 937-718-2887 P.O. Box 2736 Dayton, Ohio 45401 / www.djhonda.com

275

Strange



Tall Entertainment
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SIDE AA



RECORDINGS



DRêM ON

1. Clean
2. Dirty
3. Instrumental
4. Accapella

Produced by The Incredible &
Dre Meezy 4 DRêM ON Productions

www.tallentertainment.com 937-718-2887 P.O. Box 2736 Dayton, Ohio 45401 / www.djhonda.com

WORKTOWN RECORDS *SKEE*

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Don Prince Distributions
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(718) 771-3104

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REC. AT SONIC SOUND

(SIDE A)

Come a Little Closer To Me (Glen Hutchinson)

Executive Producers:
Roberto Green
Don Prince
Arrangement by:
Glen Hutchinson
Produced by:
Don Prince Production



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ORKTOWN RECORDS

COOL
FROM GLEN

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REC. AT SONIC SOUND

(SIDE B)

Sugar and Spice (Instrumental)

Executive Producers:
Roberto Green
Don Prince
Arrangement by:
Glen Hutchinson
Produced by:
Don Prince Production



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TH2243-1



ANA GARCIA
Just Can't Help

- 1. Everything I Need Mix**
- 2. Does It Again**

(Rene Van Verseveld, Fernando Garibay)
Quincy Lizer Music/Garibay Publishing

Available on
Thump'n Deep House 3
TH4855



ANA GARCIA

**Just Can't Help
Going Under Mix**

**(Rene Van Verseveld, Fernando Garibay)
Quincy Lizer Music/Garibay Publishing**

**Available on
Thump'n Deep House 3
TH4855**

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I.B.K. MOB

Lisa • Brotha Black • Wett • Brandi

same program
both sides

33 1/3 RPM
STEREO
84550146

who gives a damn (how U take it)

1. **Radio Edit** 3:27

2. **Street Edit** 3:27 *(some use of profanity)

Written by **Marcus Locust** and **Brotha Black** • Executive Producers **Marcus Locust** and **James Turner**

Produced by **Marcus Locust** • Co-Produced by **Raphael Paris**, **Sandra Whiting**, **James Turner**,

Brotha Black, **Bruce Johnson** • Production assisted by **Mike D'Amore**, **Spank, TD, B. Barber**,

Jayski, SD, Al Lazar • All Vocals by **Lisa Vinson & Brandi Williams** • All Raps by **Brotha**

Black & Wett • Guitar by **Michael Tyler** • Creative Assistance by **Sandra Whiting**,

Jennifer Screen, **Echelle Coleman**, **Karla Boatright**

God, Thank You, Words Fall Short Of Praise - **Marcus Locust**

it B knockin - USA • Made in USA

it B knockin / down - lo, Philadelphia, PA 19106 (215) 238-9300

Sticky Feat Ms. Dynamite

"BOOO!"



A) Audio Drives Filthy Dub

Sticky Feat Ms. Dynamite

"BOOO!"



WKG

→ AA1) Audio Drives Dubstrimental ←
AA2) FX Madness



AMIR

SIDE A



Exclusively Distributed by



UNIVERSAL MUSIC &
VIDEO DISTRIBUTION

From His Debut Album

1. "Slipped On Da Ice" (RADIO)
2. "Slipped On Da Ice" (DIRTY)
3. "Slipped On Da Ice" (INST.)

Produced and Mixed By:

DJ Quik

FOR INFO CONTACT BUNGALO RECORDS (818) 710-7710



AMIR

SIDE B



Exclusively Distributed by



UNIVERSAL MUSIC &
VIDEO DISTRIBUTION

From His Debut Album

1. "Bombs Over Saddam" (RADIO)
2. "Bombs Over Saddam" (DIRTY)
3. "Bombs Over Saddam" (INST.)

Produced By: The Dope Fiends

Additional Production & Mixed By:

DJ Quik

FOR INFO. CONTACT BUNGALO RECORDS (818) 710-7740



33.3 RPM STEREO

Big City Allstars



Collector's Edition

THIS SIDE:

1. X-clusive 3:13 2. Big City Move 4:00 3. Back It Up 4:10

OTHER SIDE:

1. X-clusive (Inst) 3:13 2. Back It Up (Inst) 4:10



BC9301-A © 2002 Big City Allstars

BC9301-B

 **big CITY**
RECORDS

RUTHLESS RECORDS

YOMO & MAULKIE ARE U EXPERIENCED?

STEREO

PR 4237
DOORS SIDE

33 1/3 RPM
PROMOTIONAL COPY
NOT FOR SALE



1. DOORS (1:29)
(Yella; Dollarz N Sense Muzick, BMI.)
 2. GLORY (4:49)
(Yomo, Maulkie, Yella, M. Sims; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 3. WATCH OUT BLACK FOLKS (3:11)
(Yomo, Maulkie, Yella, F. Knight; Dollarz N Sense Muzick, BM/
Ruthless Attack Muzick, ASCAP/Irving Music, Inc. BMI.)
 4. MOCKINGBIRD (4:33)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 5. FOR THE LOVE OF MONEY (4:31)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 6. THE A TRAIN (3:59)
(Yomo, Yella; Dollarz N Sense Muzick, BMI.)
 7. SOUL PSYCHEDELIC SIDE (2:54)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
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ST-PR-4237A-1-SP

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RUTHLESS RECORDS

YOMO & MAULKIE ARE U EXPERIENCED?

STEREO

33 1/3 RPM
PROMOTIONAL COPY
NOT FOR SALE



PR 4237
PSYCHEDELIC
SIDE

1. WHEN YOUR BACK'S TURNED (4:11)
(Yomo, Yella T. Hester; Dollarz N Sense Muzick/
Longitude Music, BMI.)
 2. MAMA DON'T (3:40)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 3. BRAIN CHILD (2:59)
(Yomo, Maulkie, Yella, M. Sims; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 4. SOCIETY'S RELENTLESS (4:21)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 5. DADDY RICH (4:24)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
 6. ARE U EXPERIENCED (3:04)
(Yomo, Maulkie, Yella; Dollarz N Sense Muzick, BMI/
Ruthless Attack Muzick, ASCAP.)
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ST-PR-4237B-1-SP

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A WARNER COMMUNICATIONS COMPANY

SLICK RICK
& RAEKWON

77 1ST AVE NEW YORK NEW YORK 10053

EXCLUSIVE

331/3 RPM
EE0024-1

SIDE 2

"BACKDOWN"

SIDE 2

EXCLUSIVE

560 5th avenue New York NY 10010

CRASH

A

ANTLP-1209



1. Raven (4:18)
2. Street Cats (4:11)
3. Let's Dance (3:10)

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CRASH

B

ANTLP-1209

ANTRA
RECORDS

ARTEMIS
RECORDS

SHERIDAN SQUARE
ENTERTAINMENT

1. What Yall Wanna Do (3:30)
2. My Vida Loca (3:09)
3. Feelin Me (4:18)

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CRASH

C

ANTLP-1209

ANTRA
RECORDS

ARTEMIS
RECORDS

SHERIDAN SQUARE
ENTERTAINMENT

1. Best Believe (3:33)
2. It's Hot (4:13)
3. Yall Cats (3:47)

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CRASH

D

ANTLP-1209

ANTRA
RECORDS

ARTEMIS
RECORDS

SHERIDAN SQUARE
ENTERTAINMENT

1. I'm Feeling It
(Featuring Lil Sneek) (3:41)
2. Interlude (1:17)
3. Misfortunes Of A Man (3:38)
4. Once In A Life
(Featuring Deuce Bendgeez)
(4:18)

Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., Bklyn, N.Y. 11216

STEREO
RCR 1991A



CHARLIE'S

Pub. R.E.P. Music
P.R.S. 1980

Charlie's Records
Inc. ©1980

Produced by
Ellis Chowlinon

SOCA BABY
(Mc Cartha Lewis)
CALYPSO ROSE
Arr: Pelham Goddard
Music by: Charlie's Roots

Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., Bklyn, N.Y. 11216

STEREO
RCR 1991B



CHARLIE'S

Pub. R.E.P. Music
P.R.S. 1980

Charlie's Records
Inc. ©1980

Produced by
Ellis Chowlinon

ALL HAIL BELIZE
(D. Costa & Mc Lewis)
CALYPSO ROSE
Arr: Pelham Goddard
Music by: Charlie's Roots

STEREOPHONIC

WE WERE HAPPY THERE

GEORGE HOWE & CARL DAVIS

DECCA

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NOT FOR SALE

All Selections ASCAP

DL 75145 SIDE 1

7-LNMG 155

Reg. U.S. Pat. Off. Marca Registrada Mfr'd. By Decca Records A Div. of MCA, Inc., New York, U.S.A.

1. Pax Britannica
THE EMPIRE BUILDER
2. Nanny Hawkins
BOY
3. Extracts of letters by Julian Grenfell
(The Lost Generation) "High Wood"
4. "The Girls of Nineteen-Twenty-Six"
GIRLS

PRODUCED BY MIKE LEANDER
RECORDED IN ENGLAND

STEREOPHONIC

WE WERE HAPPY THERE

GEORGE HOWE & CARL DAVIS

DECCA

PROMOTION COPY
NOT FOR SALE

All Selections ASCAP

DL 75145 SIDE 2

7-LNMG 156©

Reg. U.S. Pat. Off. Marca Registrada Mfr'd. By Decca Records A Div. of MCA, Inc., New York, U.S.A.

1. Extract from "The Civil War in Spain"
SPAIN
2. Vergissmeinicht
GOODNIGHT SUGAR
3. Extract from "English History 1914, 1945"
WELL DONE
4. I AM A PAPER BAG
5. From "Recessional"
WE WERE HAPPY THERE

PRODUCED BY MIKE LEANDER
RECORDED IN ENGLAND

PRONTO

ESPERANDO EL AMANECER MANOLO GALVAN

**PHX-2021
STEREO**

SIDE A
(PHX-2021 A)

1. MI LUNA 3:07
2. EL VIEJO PESCADOR 2:15
3. PRIMER AMOR 3:20
4. NINO DEL AÑO 2.000 3:52
5. SE ME HA CANSADO EL ALMA 3:42

Arr. de Cuerda: Luis Cobos

Autores: J. I. Galvan-M. Galvan

Dir.: Manolo Galvan

Recorded in Spain by Hispavox, S.A.

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Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.

PRONTO

ESPERANDO EL AMANECER MANOLO GALVAN

**PHX-2021
STEREO**

SIDE B
(PHX-2021 B)

- 1. NOCHE TRANSPARENTE 2:59**
- 2. NINA QUE CON 15 AÑOS 2:54**
- 3. PIYAYO 3:02**
- 4. QUIERO CANTARTE MUJER 2:47**
- 5. TU ERES MI MOMENTO 3:49**

Arr. de Cuerda: Luis Cobos

Autores: J. I. Galvan-M. Galvan

Dir.: Manolo Galvan

Recorded in Spain by Hispavox, S.A.

© 1977 MERICANA RECORD CORP.

Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.

PRONTO

POR SI QUIERES CONOCERME JOSE LUIS PERALES

**PHV-2013
STEREO**

**SIDE A
(PHV-2013 A)**

1. SI... 3:34
2. SI QUIERES ENCONTRARME 4:05
3. CANCION PARA UN PASTOR (a Julian) 3:03
4. YO QUIERO SER 4:02
5. EL DIA QUE TENGA UNA CASA 2:40

ARRANGED BY: JUANITO MARQUEZ

ALL COMPOSITIONS WRITTEN BY

JOSE LUIS PERALES

RECORDED IN SPAIN BY HISPAVOX, S. A.

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PRONTO

POR SI QUIERES CONOCERME JOSE LUIS PERALES

**PHV-2013
STEREO**

SIDE B
(PHV-2013 B)

1. PODRE OLVIDAR 4:43
2. ROSALI 2:59
3. EL LABRADOR 3:10
4. EL TORERILLO 3:10
5. QUISIERA DECIR TU NOMBRE 4:32

ARRANGED BY: JUANITO MARQUEZ

ALL COMPOSITIONS WRITTEN BY
JOSE LUIS PERALES

RECORDED IN SPAIN BY HISPAVOX, S. A.

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Compleat
RECORDS



AUTUMN

33 1/3 RPM
STEREO
SIDE ONE
TIME: 8:02

CK-106
84-CP-2251
PROMOTIONAL
COPY
NOT FOR SALE

CREEPIN' (AH-AH, THERE YOU GO)

(D. Jones/G. Cooper/V. Bradshaw)

Produced by Skip Scarborough for Relmarc Productions

Starship Music/Dargée Publishing, Inc. (ASCAP)

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Compleat
RECORDS



AUTUMN

33 1/3 RPM
STEREO
SIDE TWO
TIME: 4:08

CK-106
84-CP-2186
PROMOTIONAL
COPY
NOT FOR SALE

CREEPIN' (AH-AH, THERE YOU GO)

(D. Jones/G. Cooper/V. Bradshaw)

Produced by Skip Scarborough for Relmarc Productions

Starship Music/Dargée Publishing, Inc. (ASCAP)

© 1984 Compleat Entertainment Corporation

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AUDIO ODYSSEY

BABY-FACE WILLETTE
BEHIND THE 8 BALL

BEHIND THE 8 BALL
(Roosevelt Willette: Arc Music Corp. - BMI)

Side One

13650

SONG OF THE UNIVERSE
(Roosevelt Willette: Arc Music Corp. - BMI)

AMEN
(Arr. Roosevelt Willette: Arc Music Corp. - BMI)

TACOS JOE
(Dennie White: Discus Music Corp. - BMI)

LP - 749

MFG. BY CHESS PRODUCING CORP.

ARGO

33 $\frac{1}{3}$
RPM

AUDIO ODYSSEY

BABY FACE WILLETTE
BEHIND THE 8 BALL

ROLL 'EM PETE

(Pete Johnson,
Joe Turner: Leeds Music - ASCAP)

Side Two

13651

JUST A CLOSER WALK

(Roosevelt Willette: Arc Music Corp. - BMI)

ST. JAMES INFIRMARY

(Joe Primrose: Mills Music Inc. - ASCAP)

SINNIN' SAM

(Nesbitt Hooper: Jo-Art Music - ASCAP)

ARGO

33 $\frac{1}{3}$
RPM

LP - 749

MFG. BY CHESS PRODUCING CORP.

"SONNY BOY"

SONNY ROLLINS

PR 7207
SIDE 1
HIGH FIDELITY



1. EE-AH

(Sonny Rollins-Prestige Music-BMI)

2. B. QUICK

(Sonny Rollins-Prestige Music-BMI)

3. B. SWIFT

(Sonny Rollins-Prestige Music-BMI)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

"SONNY BOY"

SONNY ROLLINS

PR 7207
SIDE 2
HIGH FIDELITY



1. THE HOUSE I LIVE IN
(Louis Allen-Earl Robinson)

2. SONNY BOY
(DeSylva - Brown - Henderson - Jolson)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

CELEBRITY
STEREOPHONIC

EAST OF SUEZ

33 $\frac{1}{3}$ RPM
SIDE A

LONG PLAYING
PRINTED IN U.S.A.

TEMPTACIOUS
WHIRLING SANDS
JAZZ OF ARABY
CHIFTI
HORA

UTS 158

CELEBRITY
STEREOPHONIC

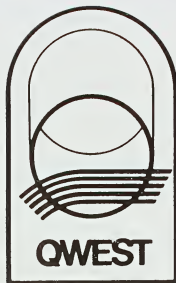
EAST OF SUEZ

33 $\frac{1}{3}$ RPM
SIDE B

LONG PLAYING
PRINTED IN U.S.A.

OWO SOLO (Anwar Husson)
HASAPIKO BOLERO
ANWAR HUSSON'S RHAPSODY
INTERNATIONAL DANCE
COSMOPOLITAN

UTS 158



QUINCY JONES

Featuring Siedah Garrett and Chaka Khan

PRO-A-4458

**PROMOTION ONLY.
NOT FOR SALE.**

**Side 1
33 1/3 RPM**

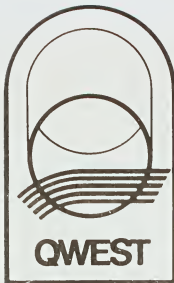
PRODUCED BY QUINCY JONES
ASSOCIATE PRODUCERS: GLEN BALLARD AND CLIF MAGNESS

Original version from the Qwest/Warner Bros. album
BACK ON THE BLOCK (1/4/2-26020)

THE PLACES YOU FIND LOVE (Radio Edit) 4:34
(G. Ballard/C. Magness/C. Semenya)

MCA Music Pub., a div of MCA, Inc. / Hee Bee Doornit Music adm by WB Music Corp. ASCAP

©1989 Qwest Records



QUINCY JONES

Featuring Siedah Garrett and Chaka Khan

PRO-A-4458

**PROMOTION ONLY.
NOT FOR SALE.**

**Side 2
33 1/3 RPM**

PRODUCED BY QUINCY JONES
ASSOCIATE PRODUCERS: GLEN BALLARD AND CLIF MAGNESS

Original version from the Qwest/Warner Bros. album
BACK ON THE BLOCK (1/4/2-26020)

THE PLACES YOU FIND LOVE (Radio Edit) 4:34
(G. Ballard/C. Magness/C. Semanya)

MCA Music Pub., a div. of MCA, Inc. / Hee Bee Dooinit Music adm. by WB Music Corp. ASCAP

©1989 Qwest Records

Love Ministries

DAVE DUNBAR

STEREO
33 $\frac{1}{3}$ RPM

SIDE ONE
DD-101

- 1. STAND BY ME (2:39)**
- 2. LET ME BE THERE (2:40)**
- 3. TAKE MY HAND PRECIOUS LORD (2:24)**
- 4. HELP ME (2:28)**
- 5. IN THE GARDEN (3:31)**

Love Ministries

DAVE DUNBAR

STEREO
33 $\frac{1}{3}$ RPM

SIDE TWO
DD-101

- 1. WAITIN' THE DAY (2:42)**
- 2. HE TOUCHES ME (2:37)**
- 3. HOW GREAT THOU ART (2:25)**
- 4. BLESSED ASSURANCE (3:35)**
- 5. WHO AM I (2:43)**

1

**Tchaikovsky: Concerto No. 1
in B flat minor, Op. 23**

(beginning) I. Allegro • II. Andante sempplice

ANDREI GAVRILOV (piano)
PHILHARMONIA ORCHESTRA
RICCARDO MUTI cond.

AM-1-34706

290327-1RA

STEREO

33-1/3

Recorded in England

in association with Melodiya, USSR

© 1985, 1980 EMI Records Limited

Direct Metal
EMI
Mastering

ANGEL



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2

Tchaikovsky: 1. Concerto No. 1 (conclusion)
2. Theme and Variations, Op. 19 No. 6
3. Balakirev: Islamey • 4. Liszt: La Campanella

ANDREI GAVRILOV (piano)

1: Philharmonia Orchestra, Riccardo Muti cond.

AM-2-34706

290327-1RB

STEREO

33-1/3

Recorded in England

in association with Melodiya, USSR

© 1985, 1978, 1980 EMI Records Limited

Direct Metal
DM
Mastering

ANGEL



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STEREOPHONIC

WASHINGTON

TORELLI

WLP
9405

SIDE
1

1. Sinfonia in D Major (G. 20)
2. Sinfonia I.N.D. (G. 36)
3. Sinfonia in D Major (G. 26)
4. Sonata A Cinque (G. 3)

Milan Chamber Orch.
Newell Jenkins Cond.

(WLP 12-9405 A)

Bill Grauer Productions Inc.
New York City

LONG PLAYING

MICROGROOVE

STEREOPHONIC

WASHINGTON

TORELLI

WLP
9405

SIDE
2

1. Concerto in D Minor, Op. 8, No. 7
2. Sinfonia A Quattro (G. 33)
3. Concerto for Strings and Harpsichord, Op. 6, No. 10

Milan Chamber Orch.
Newell Jenkins Cond.

(WLP 12-9405 B)

Bill Grauer Productions Inc.
New York City

LONG PLAYING

MICROGROOVE

ADAM & DAVE'S BLOODLINE

SIDE A:

1. 1" M SPLIT

2. DARK CLOUDS

45 RPM



2x2 EP SIDE B: 1. COUNTING BACKWARDS



45 RPM 2. THINGS WE SHOULDN'T DO



MOTOWN

THE COMPOSER SERIES

"MOTOWN CLASSIC VINYL"

2806ML
Side One

2806MLA

Lionel Richie
Great Love Songs with the Commodores
and Diana Ross

1. JUST TO BE NEAR TO YOU Commodores ** (3:13)
2. SWEET LOVE Commodores * (3:26)
3. EASY Commodores † (4:15)
4. THREE TIMES A LADY Commodores †† (3:36)
5. STILL Commodores †† (5:48)

PRODUCED BY JAMES ANTHONY CARMICHAEL
AND COMMODORES

All songs written by Lionel Richie and published by
Jobete Music Company, Inc./Lester Music (ASCAP)

* ©1975, ** ©1976, † ©1977, ** ©1978, †† ©1979
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Record Corporation

Motown Record Corporation

Distributed in the United States by MCA Distributing, Inc.



MOTOWN

THE COMPOSER SERIES

"MOTOWN CLASSIC VINYL"

2806ML
Side Two

2806MLB

Lionel Richie
Great Love Songs with the Commodores
and Diana Ross

1. ENDLESS LOVE - Diana Ross & Lionel Richie * (4:27)
(From the Motion Picture "Endless Love")
PGP Music/Brockman Music (ASCAP)
 2. SAIL ON - Commodores + (3:55)
 3. OH NO - Commodores ++ (3:01)
 4. LUCY - Commodores ++ (4:15)
 5. GIRL I THINK THE WORLD ABOUT YOU - Commodores ** (4:29)
Co-Writer: Thomas McClary, Co-Publisher: Mascawrite Music (ASCAP)
- PRODUCED BY JAMES ANTHONY CARMICHAEL & COMMODORES
*PRODUCED BY LIONEL RICHIE

All songs written by Lionel Richie and published by Jobete Music Company, Inc./Libren Music (ASCAP) except where noted.

**©1976, +©1979, ++ 1981 Motown Record Corporation.

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Motown Record Corporation

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Santo Domingo All Star Band

Reg. Ind. No. 20167

Merengues Mix

S - B
DDD-1523
Lado (B)

Mix 3

- 1- Bailando (Ramón Orlando Valoy)
- 2- Pitalabio (Dr. Canela)
- 3- No Me Dejes Nunca (Palmer Hernández)
- 4- Búscame (R.M. Vendrell - A. Soler)

Mix 4

- 5- A Millón (S. Jurad)
- 6- Te Voy Hacer Llorar (Alberto Martínez)
- 7- Yo Tengo Un Negro (Luis Kalaff)
- 8- Házme Olvidarla (Alvarado Torres)



Santo Domingo All Star Band

Reg. Ind. No. 20167

Merengues Mix

S - B

DDD-1523

Lado (A)

- Mix 1**
- 1- Mis 20 años (DR)
 - 2- Sape Pa'allá (DR)
 - 3- Hay Que Soledad / Debo Hacerlo (Juan Gabriel)
 - 4- Si Te Vas (DR)

- Mix 2**
- 5- Yo Que Te Amé (J.C. Pérez Soto)
 - 6- Adolescente (Adt. Antonio L. Rivera)
 - 7- Amor Sincero (Juan Gabriel)
 - 8- Mi Amiga Y Su Pato (Cristóbal Sinques)



SIDE A
STEREO
45 RPM
CFR-9002

PROMOTIONAL COPY
NOT FOR SALE

Produced By:
CLAYTON CHIN QUEE
Mixed By:
KEVIN (D.J.K.) REID
& WAGGY—T
Musicians:
LUDDY STEROIDS
MIX MASTER STEVE

UNFORGETTABLE LOVE
JUNIORS BIGGS
HONORABLE APACHE

(J. Biggs, R. Bailey)
1) CLUB MIX
2) VERSION

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© 1988 COSMIC FORCE RECORDS 10777 S.W. 188 ST. MIAMI, FL. 33157 / (305) 233-3737



SIDE B
STEREO
45 RPM
CFR-9003

Produced By:
CLAYTON CHIN QUEE
Mixed By:
KEVIN (D.J.K.) REID
& WAGGY—T
Musicians:
LUDDY STEROIDS
MIX MASTER STEVE

**COME TO ME
SINGER MIKEY
FLESHY RANKS**
(Adapted)

- 1) CLUB MIX
- 2) VERSION

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DIGITAL

1 Copland: 1. El Salón México
2. Danzón cubano • 3. Symphony No. 3
(beginning) I. Molto moderato

DALLAS SYMPHONY ORCHESTRA
EDUARDO MATA cond.

DS-1-37365

STEREO

33-1/3

Recorded in the USA

©1986 Angel Records

Direct Metal
emm
Mastering

ANGEL



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DIGITAL

2 Copland: Symphony No. 3 (conclusion) 1. II. Allegro molto 2. III. Andantino • IV. Molto deliberato

DALLAS SYMPHONY ORCHESTRA
EDUARDO MATA cond.

DS-2-37365

STEREO

33-1/3

Recorded in the USA

©1986 Angel Records

Direct Metal
DM
Mastering

ANGEL



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EP

NIGHTCAP CITY

33 RPM
to bit landscapes LBL008

SIDE
ONE

HEARTBREAKER

SUPER JON

FISH DISCO



EP

NIGHTCAP CITY

33 RPM

to bit landscapes LBL008

SIDE
TWO

MS. CONTROVERSIAL

ARSENAL GUNNERS

MY ANGER

RECORD



AUDITION

ARE YOU READY FOR THIS?

Jackie DeShannon

1. I CAN MAKE IT WITH YOU 2:25
(C. Taylor) Blackwood Mus., Inc. BMI

LP-9328 DJ

I

2. MUSIC AND MEMORIES 2:16
(B. Keyes-C. Singleton) Al Gallico Mus. Corp. BMI
3. WILL YOU LOVE ME TOMORROW 2:34
(G. Goffin-C. King) Screen Gems-Columbia
Mus., Inc. BMI

4. ARE YOU READY FOR THIS 1:55
(J. deShannon) Metric Mus. Co. BMI

5. TO BE MYSELF 2:27
(J. deShannon) Metric Mus. Co. BMI

6. LOVE IS LEADING ME 2:20
(J. deShannon)
Metric Music Co. BMI

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

RECORD

IR
IMPERIAL

A PRODUCT OF LIBERTY RECORDS

AUDITION

ARE YOU READY FOR THIS?

Jackie DeShannon

1. WINDOWS AND DOORS 2:49

(H. David-B. Bacharach) Blue Seas Mus., Inc.-
Jac Mus. Co., Inc. - ASCAP

LP-9328 DJ

2

2. YOU DON'T HAVE TO SAY YOU LOVE ME 2:31

(Io Che Non Vivo) (Senza Te) (Pallavicini-
Wickham-Napier-Bell-Donaggio) Miller Mus.,
Corp. ASCAP

3. SO LONG JOHNNY 2:40 (H. David-B. Bacharach)
Blue Seas Mus., Inc.-Jac Mus. Co., Inc. - ASCAP

4. TO WAIT FOR LOVE 2:40

(H. David-B. Bacharach) U. S. Songs, Inc. ASCAP

5. CALL ME 2:16

(T. Hatch) Duchess Mus. Corp. BMI

6. FIND ME LOVE 2:50

(J. deShannon) Metric Mus. Co. BMI

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

GEORGE EDWARDS GROUP

SIDE ONE

DC591/GZD#012

1
THE 8TH CIRCUS
MORNING LIGHT
DOES IT FEEL ALRIGHT?
WEeping ROCK
MY LOVE
WHO STOLE MY BRAIN?

2
HOW MANY WAYS?
SHE WAS ALL
WONDROUS CHILD
THE VOICE
WERE WE ALL SO YOUNG?
THE CHILDREN SING

CHAPTER III





A PRODUCT OF RADIO CORPORATION OF AMERICA • MADE IN U.S.A. • T.M.K.® REGISTERED MARCA REGISTRADA

ARIAS AND DUETS
FROM BELLINI OPERAS
LA SONNAMBULA

- 1—Act I: COME PER ME SERENO
(Oh! Love, for Me Thy Power)
Act I: SOVRA IL SEN LA MAN MI POSA
(While My Heart Its Joy Revealing)

- 2—Act I: SON GELOSO DEL ZEFFIRO
(I Am Jealous of Each Wandering Zephyr)
3—Act III: AH! NON CREDEA MIRARTI (Could I Believe)
I PURITANI
4—Act I: Polonaise: SON VERGIN VEZZOSA
(With Joy My Heart Is Bounding!)
5—Act II: QUI LA VOCE SUA SOAVE
(In Sweetest Accents)
• Amelita Galli-Curci
2. with Tito Schipa
5. with Manuel Berenguer
Flute Obbligato
K3RP-5137

CAL
525

SIDE
1

LONG 33 $\frac{1}{3}$ PLAY



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ARIAS AND DUETS
FROM DONIZETTI OPERAS
LUCIA DI LAMMERMOOR

1—Act I: VERRANNO A TE SULL' AURE
(Borne on the Sighing Breeze)

2—Act III: Mad Scene: IL DOLCE SUONO: SPARGI D'AMARO PIANTO
(Cast on My Grave a Flower)

CAL
525

SIDE
2

LINDA DI CHAMOUNIX

3—Act I: O LUCE DI QUEST' ANIMA (Guiding Star of Love)

DON PASQUALE

4—Act I: QUEL GUARDO, IL CAVALIERE
(Glances So Soft)

5—Act II: TORNAMI A DIR CHE M'AMI
(Once Again Let Me Hear Thee)

Amelita Galli-Curci
1 and 5. with Tito Schipa
2. with Clement Barone, *Flute Obbligato*

K3RP-5138

LONG 33 $\frac{1}{3}$ PLAY

VERVE Records

MOODS FOR GIRL AND BOY

**HARRY CARNEY
AND HIS ORCHESTRA**

MG V-2028 A
(50,086)

1. I DON'T STAND A GHOST OF
A CHANCE WITH YOU
(Young-Washington-Crosby)
American Academy of Music, Inc. ASCAP
2. TAKE THE A TRAIN
(Strayhorn) Tempo Music, Inc. ASCAP
3. WE'RE IN LOVE AGAIN
(Carney) Release Music, Inc. BMI
4. CHALMEU
(Carney-Strayhorn)
Tempo Music, Inc. ASCAP

LONG PLAYING MICROGROOVE VERVE RECORDS, INC. — MADE IN U.S.A.

VERVE Records

MOODS FOR GIRL AND BOY

HARRY CARNEY
AND HIS ORCHESTRA

MG V-2028 B
(50,087)

1. MOONLIGHT ON THE
GANGES
(Ewing-Wallace)
Campbell, Connelly & Co. ASCAP
2. IT HAD TO BE YOU
(Kahn-Jones) Remick Music Corp. ASCAP
3. FANTASY
(Michael) Release Music, Inc. BMI
4. I GOT IT BAD AND THAT
AIN'T GOOD
(Ellington-Webster)
Robbins Music Corp. ASCAP

LONG PLAYING MICROGROOVE VERVE RECORDS, INC. — MADE IN U.S.A.

VERVE Records

A POTPOURI OF JAZZ

MG V-2032 A
(50,104)

1. ROUGH RIDIN'
THE OSCAR PETERSON QUARTET
(Fitzgerald-Jones)
Rockaway Music Corp.
2. WHAT'S NEW
THE OSCAR PETERSON DUO
(Haggart-Burke)
M. Witmark & Sons ASCAP
3. TANGA - MACHITO'S ORCHESTRA,
FLIP PHILLIPS, Soloist
(Bauza) Robbins Music Corp. ASCAP
4. CARAVAN
(Ellington-Tizol-Mills)
American Academy of Music, Inc.
ASCAP
5. JAM SESSION FOR A
DANCER
JATP ALL-STARS

LONG PLAYING MICROGROOVE VERVE RECORDS, INC. — MADE IN U.S.A.

VERVE Records

A POTPOURI OF JAZZ

MG V-2032 B
(50,105)

1. NO NOISE - MACHITO'S ORCHESTRA
Charlie Parker and Flip Phillips, Soloists
(Bartee) John Bartee
2. OH, LADY BE GOOD
TEDDY WILSON and BUDDY SIMMONS
(George and Ira Gershwin)
New World Music Corp. ASCAP
3. THOROUGHbred
THE GEORGE WALLINGTON TRIO
(Wallington) Mills Music, Inc. ASCAP
4. WITHOUT RESERVATION
THE GEORGE WALLINGTON TRIO
(Wallington) Mills Music, Inc. ASCAP
5. FLYING HOME
FLIP PHILLIPS and MACHITO
(Goodman-Hampton)
Regent Music Corp. BMI
6. BUCABU
FLIP PHILLIPS
and MACHITO
(Phillips) JATAP
Publishing Co., Inc.
BMI

LONG PLAYING MICROGROOVE VERVE RECORDS, INC. — MADE IN U.S.A.

The Epic Records logo, featuring the word "Epic" in a stylized, cursive font with a blue-to-yellow gradient and a white outline. A long, thin, curved line extends from the bottom of the "P" across the middle of the label.

CHARLIE DANIELS
UNEASY RIDER

E 34369
STEREO

SIDE 1
AL 34369
© 1973 CBS Inc.

1. FUNKY JUNKY 3:14
2. BIG MAN 6:12
3. WHY CAN'T PEOPLE 5:49
4. REVELATIONS 7:37

-C. Daniels-

"EPIC", IS A TRADEMARK OF CBS INC./MARCA REG.

MADE IN U.S.A.



GREAT RECORDINGS OF THE CENTURY

ELENA GERHARDT

SIDE 2

SPEED 33 1/3

COLH 142

(2XEA-X-10254)

HUGO WOLF SONGS

- (a) Herr, wie trägt der Boden hier
- (b) Man wand're Maria
- (c) Die ich schwebte
- (d) Ach, des Knaben Augen
- (e) Wenn du zu den Blumen gehst
- (f) In dem Schatten meiner Locken
- (g) Auch kleine Dinge
- (h) (1) Ihr jungen Leute
- (2) Du denkst mit einem Fädchen
- (3) Nein, junger Herr
- (i) Und steht ihr früh

RECORDED: 1931

Recorded in England and Germany
Manufactured in U.S.A.



GLOBAL SOUL

FEATURING

NATALIA



" WHEN WE SING "
GOING FOR ADDS IMMEDIATELY!!!!

Nervous Inc.

363 Seventh Avenue 16th Floor, NY NY 10001 tel (212) 273.1135 fax (212) 273.1148 email: nervousny@worldnet.att.net

MFG. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A. *Capitol* MARCA REG.



FREDDIE MERCURY

Produced by Freddie Mercury,
Mike Moran & Dave Richards

1

V-15291
X601347A

THE GREAT PRETENDER

(Buck Ram)

Time—5:50

Panther Music Corp.-ASCAP

33 1/3 RPM

© 1987 Mercury Songs Limited

REPRODUCTION IS A VIOLATION OF APPLICABLE LAWS



the
Spirits of Bluegrass

SOMEBODY NEW

Side One

**Stereo
33 1/3 rpm**

- 1. Somebody New (*R. Smith*) 2:27**
- 2. This Morning at 9:00 (*R. Yarborough*) 2:10**
- 3. When the Roses Bloom Again (*Traditional*) 3:30**
- 4. Helen 2:13**
- 5. How Mountain Girls Can Love (*Traditional*) 2:15**
- 6. Rawhide (*B. Monroe*) 2:06**

FULTON LEE RECORDS



the
Spirits of Bluegrass

SOMEBODY NEW

Side Two

Stereo
33 1/3 rpm

1. **Now She's Gone** (*L. Frazell*) 2:20
2. **When I Went Walkin'** (*S. Eager*) 2:24
3. **Rainbow Tomorrow** (*Traditional*) 3:10
4. **Columbus Stockade Blues** (*Traditional*) 2:15
5. **Preachin', Prayin', Singin'** 2:00
6. **My Little Girl** (*Traditional*) 1:35

FULTON LEE RECORDS

The Sinners

Side A: Don't Think
I Don't Want To Be Your Lover
Under the Smoky Sky

The Sinners

Side B: I Need You
Invisible Man
I Should Have Known
Whoa Whoa Whoa



KING COBRA
WOODY HERMAN

SIDE 1

F-9499

- 1. KING COBRA 6:00**
(Tom Scott) India Music-ASCAP
- 2. DON'T YOU WORRY 'BOUT A THING 5:39**
(Stevie Wonder) Jobete/Black Bull-ASCAP
- 3. SPAIN 7:02**
(Chick Corea) Litha Music-ASCAP

© 1976 Fantasy Records
(F-9499-A)

FANTASY®RECORDS, BERKELEY, CALIFORNIA



Fantasy

KING COBRA

WOODY HERMAN

SIDE 2

F-9499

1. JAZZMAN 4:30
(King-Palmer) Colgems Music-ASCAP
 2. LAKE TACO 4:51
(Andy Laverne) Capricorn Music-ASCAP
 3. COME RAIN OR COME SHINE 4:38
(Mercer-Arlen) A-M Music/Chappell
Music-ASCAP
 4. TOOTHLESS GRIN 4:26
(John LaBarbera) Deaver Enterprises-ASCAP
- © 1976 Fantasy Records
(F-9499-B)

FANTASY® RECORDS, BERKELEY, CALIFORNIA

The Epic Records logo, featuring the word "Epic" in a stylized, cursive script. The letters are filled with a yellow-to-orange gradient and outlined in blue. A long, thin, curved line extends from the bottom of the "P" across the middle of the record.

CHARLIE DANIELS
UNEASY RIDER

E 34369
STEREO

SIDE 1
AL 34369
© 1973 CBS Inc.

1. FLUNKY JUNKY 3:14
2. BIG MAN 6:12
3. WHY CAN'T PEOPLE 5:49
4. REVELATIONS 7:37

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Epic

CHARLIE DANIELS
UNEASY RIDER

E 34369
STEREO

SIDE 2
BL 34369
© 1973 CBS Inc.

1. UNEASY RIDER 5:17
2. MIDNIGHT LADY 4:39
3. SOMEBODY LOVES YOU 3:44
4. NO PLACE TO GO 10:08

© Daniels

"EPIC", IS A TRADEMARK OF CBS INC./MARCA REG.

HI-LIFE

RECORDS

HLP-41
Monophonic

SIDE A
33 $\frac{1}{3}$ RPM

SARAH VAUGHAN

1. THE ONE I LOVE BELONGS TO
SOMEBODY ELSE
2. LOVE ME OR LEAVE ME
3. A HUNDRED YEARS FROM TODAY
4. PENTHOUSE SERENADE
5. EVERYTHING I HAVE IS YOURS
6. LOVER MAN

A PRODUCT OF BELL RECORDS INC. 1650 BROADWAY, NEW YORK 19, N. Y.

HI-LIFE 
RECORDS

HLP-41
Monophonic

SIDE B
33 $\frac{1}{3}$ RPM

SARAH VAUGHAN

1. I'M THROUGH WITH LOVE
2. DON'T WORRY 'BOUT ME
3. SEPTEMBER SONG
4. GENTLEMAN FRIEND
5. I FEEL SO SMOOCHIE
6. TROUBLE IS A MAN

A PRODUCT OF BELL RECORDS INC. 1650 BROADWAY, NEW YORK 19, N. Y.

FORUM

DREAMY

SARAH VAUGHAN

SF-9034
(RSD-159-A)

STEREO

1. DREAMY (Shaw-Garner)
(Octave Music-ASCAP-2:54)
2. HANDS ACROSS THE TABLE (Parish-DeLattre)
(Mills Music-ASCAP-2:52)
3. THE MORE I SEE YOU (Gordon-Warren)
(Bregman Vocco & Conn-ASCAP-3:05)
4. I'LL BE SEEING YOU (Kahal-Fain)
(Williamson Music-ASCAP-2:51)
5. STAR EYES (Raye-DePaul)
(Leo Feist, Inc.-ASCAP-2:54)
6. YOU'VE CHANGED (Fischer-Carey)
(Melody Lane-BMI-3:35)

LONG PLAYING 33 $\frac{1}{3}$ HIGH FIDELITY

FORUM

DREAMY
SARAH VAUGHAN

SF-9034
(RSD-159-B)

STEREO

1. **TREES** (Resbach-Kilmar)
(G. Schirmer-J. Vogel-ASCAP-3:01)
2. **WHY WAS I BORN** (Kern-Hammerstein) From "Sweet Adeline"
(T. B. Harms-ASCAP-2:29)
3. **MY IDEAL** (Robin-Whiting-Chase)
(Famous Music-ASCAP-2:56)
4. **CRAZY HE CALLS ME** (Russell-Gigman)
(Massey Music-ASCAP-3:05)
5. **STORMY WEATHER** (Arlen-Koehler)
(Mills Music-ASCAP-3:27)
- **MOON OVER MIAMI** (Leslie-Burke)
(Bourne, Inc.-ASCAP-2:29)

LONG PLAYING 33 $\frac{1}{3}$ HIGH FIDELITY



Record Dept., E

LP-1003
Side 1

33 1/3
Mono

1. GOING OUT OF MY HEAD—3:10
(T. Randazzo—B. Weinstein)
Publisher: Vogue Music Corp.
2. ON A CLEAR DAY—2:30
(Burton Lane—Allan J. Lerner)
Publisher: Chappell Co.
3. THE LADY'S IN LOVE WITH YOU—2:05
(Burton Lane—Frank Loesser)
Publisher: Paramount Music Corp.
4. THE SONG IS YOU—2:37
(Jerome Kern—Oscar Hammerstein 2nd)
Publisher: Harms Music Corp.
5. I'M IN LOVE—1:20
(Richard Farraris)
Publisher: Unknown



Record Dept., E

LP-1003
Side 2

33 1/3
Mono

1. THE SHADOW OF YOUR SMILE—3:03
(Johnny Mendel—Paul Francis Webster)
Publisher: Miller Music Corp.
2. MAKE SOMEONE HAPPY—2:15
(Jule Styne—Eddie Condon & Adolph Green)
Publisher: Stratford Music Publishing Corp.
3. SPANISH FLEA—2:22
(Julius Wechter)
Publisher: Almo Music Corp.
8255 Sunset Blvd., Hollywood, Calif.
4. MATCH MAKER—2:50
(Jerry Bock—Shelden Harnich)
Publisher: Valanda Music Corp.

Clarence Jos. Rivers:

THE BROTHERHOOD OF MAN

Orch. by Henry Papale

Erich Kunzel conducting

Cincinnati Chamber Ensemble and Choir

Side 1
WLSM-34-S

STEREO
(BOM-1)

A. Concert Version

- | | |
|-----------------------------------|-------------------------------|
| 1. Lord Have Mercy (1:57) | 2. Glory to God (2:00) |
| 3. I Believe in God (1:57) | 4. Holy, Holy (1:11) |
| 5. Lamb of God (2:09) | |

B. Congregational Version (Arranged by Frank Proto)

- | | |
|-----------------------------------|----------------------------------|
| 1. I Believe in God (1:57) | 2. Lord Have Mercy (1:36) |
| 3. Glory to God (1:49) | 4. Holy, Holy (0:56) |
| 5. Lamb of God (1:30) | |

Distributed by
World Library of Sacred Music

Clarence Jos. Rivers:

THE BROTHERHOOD OF MAN

Orch. by Henry Papale

Erich Kunzel conducting

Symphony Jazz Quintet, Cincinnati Chamber Choir

Arrangements by Frank Proto

Side 2
WLSM-34-S

STEREO
(BOM-2)

C. Jazz Version (Narrated by the composer)

- | | |
|--------------------------------------|--------------------------------------|
| 1. Spoken Introduction (:07) | 2. Spoken Introduction (1:29) |
| I Believe in God (1:52) | Lord Have Mercy (3:07) |
| 3. Spoken Introduction (0:37) | 4. Spoken Introduction (0:45) |
| Glory to God (1:51) | Holy, Holy (2:33) |
| 5. Spoken Introduction (1:22) | |
| Lamb of God (2:21) | |

Distributed by
World Library of Sacred Music

HUNG RECORDS
HARLEM UP • N • COMING
WE UP-N-RUNNING



Money Talks Entertainment

SIDE A

I NEED A BAD BITCH (REMIX)

FEATURING

BLAKK PIMP • HUNC • BEN FRANK

PANAMA GRIFF • POP \$H*T

I NEED A BAD BITCH REMIX (DIRTY) 4:40

I NEED A BAD BITCH REMIX (CLEAN) 3:52

I NEED A BAD BITCH REMIX (INSTRUMENTAL)

PRODUCED BY

FOP \$H*T

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HUNG RECORDS
HARLEM UP • N • COMING
WE UP-N-RUNNING



Money Talks Entertainment

SIDE B

**BLAKK PIMP
I WANNA**

FEATURING

POP \$H*T • J.O. • X-MAN

**I WANNA (DIRTY)
I WANNA (CLEAN)
I WANNA (INSTRUMENTAL)**

**PRODUCED BY
POP \$H*T**

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INTERNATIONAL BROTHERHOOD OF MUD MEN



Side A



- 1. Mudmen**
- 2. RITA**
- 3. Call Now**
- 4. Stabbing You**

- 5. Washy Washy**
- 6. Poser**
- 7. Hipster**

CRAP
Records

CRP124

S C A R E H O

INTERNATIONAL BROTHERHOOD OF MUD MEN



Side B



1. Lock and Load

2. Run

3. Gun

4. Sober Strippers

5. Cunt Like You

6. Masturbating
(With Mikey Wild)

CREED
Records

CRP124

S
C
A
R
E
H
O

MY MOTHER'S PRAYER

Side One
R13448A
TIME: 20:10

Stereo
HC-1001
33 1/3 RPM

O Thou, In Whose Presence
*My Mother's Prayer
He Will Remember Me
What A Blessing In Jesus I've Found
Bridge Over Troubled Water

Hilton C. Felton Jr. (organ, elect. piano & piano)
Hilton's Concept Pub. Co., BMI
*Composed By Hilton C. Felton, Jr.

MY MOTHER'S PRAYER

Side Two
RI3448B
TIME: 18:34

Stereo
HC-1001
33 1/3 RPM

Ave Maria
I Want Jesus To Walk With Me
Lead Me To Calvary
The Lord Will Make A Way Somehow
**The Creation (James Weldon Johnson)

Hilton C. Felton Jr. (organ, elect. piano & piano)
** Rev. Leonard Ray Felton (Reciting)
Hilton C. Felton, Jr. (organ)
Johnathan Settel (special effects)



VENEZUELA
TECHNOTRONIC
BODY TO BODY

33.3 RPM.

LADO A

656 652-1

- 1- MOVE THAT BODY "Mueve ese cuerpo" (*) (Rejane Magloire/Jo Bogaert)
2- WORH "Trabajo" (Rejane Magloire/Jo Bogaert-Patrick de Meyer) 3- RELEASE
YOURSELF "Relájate" (*) (Rejane Magloire/Jo Bogaert-Patrick de Meyer)
4- COLD CHILLIN' "Escalofriante" (Oliver Abbelloos-Lucien Foot/Jo
Bogaert-Patrick de Meyer) 5- VOICES "Voces" (Jo Bogaert) 6- MONEY
MAKES THE WORLD GO ROUND "El dinero hace al mundo girar"
(Rejane Magloire/Jo Bogaert)

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(*) ADM Publ./Sof.

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VENEZUELA

TECHNOTRONIC
BODY TO BODY

33.3 RPM.
LADO B

656 652-1

- 1- GIMMIE THE ONE "Dame el uno" (Rejane Magloire/Jo Bogaert-Patrick de Meyer)
2- YEH-YEAH (Jo Bogaert) 3- BODY TO BODY "Cuerpo a Cuerpo"
(Oliver Abbeloos-Lucien Foort/Oliver Abbeloos-Lucien Foort-Jo Bogaert)
4- GET IT STARTED "Comenzando" (*) (Rejane Magloire/Jo Bogaert)
5- BOGAERT'S BREAKFAST "Desayuno de Bogaert" (Jo Bogaert)

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PhAtMix

PH-9904A
C & P PHATT
RECORDS, Ltd.
(Log #36933)

33 1/3 RPM
STEREO
SIDE A
(ASCAP/BMI)

1. "Friday"
(L.P. Remix)
2. "Dirty Dancin'"
(L.P. Mix)
3. "So Many Ways"
(Bad Boy Remix)
4. "Where Am I?"
(Blunt Mix)

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NOT ABIDING BY THESE CONDITIONS WILL VOID FUTURE SUBSCRIPTION
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PhAttMix

PH-9904B
C & P PHATT
RECORDS, Ltd.
(Log #36933)

33 1/3 RPM
STEREO
SIDE B
(ASCAP/BMI)

1. "Lifestyles Of The Rich & Shameless"
(Mr. Sex East Coast Remix)
2. "Lifestyles Of The Rich & Shameless"
(Dat Nigga West Coast Remix)

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LATIN MIX USA

Side One

RICKY MARTIN María (Jason Nevins' Remix)
WYCLEF JEAN FEATURING REFUGEE CAMP ALLSTARS
Guantanamo (Carnabeat Short Version)
SHAKIRA Estoy Aquí (Extended Club Mix)

C2 69128
C 69493

AL 69493
STEREO

Sony
DISCOS

COLUMBIA

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LATIN MIX USA

Side Two

THE BLACKOUT ALLSTARS I Like It (Radio Mix)

DLG FEATURING HUEY Muévete

ALBITA Valga El Brillo De Tus Ojos
(Lopez Del Sol 12" Remix)

CHAYANNE Baila Baila (Memè's Radio Mix)

C2 69128
C 69493

BL 69493
STEREO

Sony
DISCOS

COLUMBIA

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LATIN MIX USA

Side Three

MÓNICA NARANJO Pantera En Libertad (Xtra Mix Apollo 440)

MERENBOOTY GIRLS Bien Pegaito (Radio Mix)

FEY Muévelo/Move It (Remix)

C2 69128
C 69494

AL 69494
STEREO

Sony
DISCOS

COLUMBIA

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LATIN MIX USA

Side Four

ROBI ROB'S CLUBWORLD (Featuring The Wepaman)
Mi Gente Latina (Robi Rob's Boriqua Edit)

LORENA MÁRTINEZ
Ritmo De La Noche (Radio Mix)

WILL SMITH (Miami Mix)

C2 69128
C 69494

BL 69494
STEREO

Sony
DISCOS

COLUMBIA

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ohn**

Records



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GAL SAY YES

(R. Pryce / L. James Jr.)

Bounty Killer

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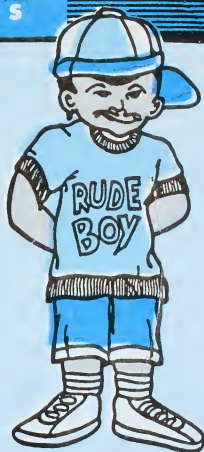
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MINE THE GIRL THEM

(R. Pryce / L. James Jr.)

Bounty Killer

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KEITH SYKES

PROMOTIONAL USE ONLY - NOT FOR SALE

L33-1753
(MCA2911)

Side 1

Keith Sykes
Music (BMI)
(3:13)

IN BETWEEN LIES

(Keith Sykes-John Hampton)

**PRODUCED BY JERENE SYKES FOR MEMPHIS
RECORDS PRODUCTIONS**

**From the Backstreet LP, BSR-5277 "It Don't
Hurt To Flirt"**

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KEITH SYKES

PROMOTIONAL USE ONLY - NOT FOR SALE

L33-1753
(MCA2912)

Side 2

Keith Sykes
Music (BMI)
(3:09)

LOVE SHINES BRIGHT

(Keith Sykes)

**PRODUCED BY JERENE SYKES FOR MEMPHIS
RECORDS PRODUCTIONS**

**From the Backstreet LP, BSR-5277 "It Don't
Hurt To Flirt"**

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DAVID WERNER

AS 628
STEREO

SIDE 1
XSM 166209
© 1979 CBS Inc.

1. WHAT'S RIGHT 3:42
-D. Werner-

**DEMONSTRATION
NOT FOR SALE**

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DAVID WERNER

AS 628
STEREO

SIDE 2
XSM 166210
© 1979 CBS Inc.

1. HOLD ON TIGHT 4:13
2. WHAT DO YOU NEED TO LOVE 4:01

-D. Werner-

**DEMONSTRATION
NOT FOR SALE**

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FLASH

(remixed)

Tease

PD-13488

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ANGEL OF THE NIGHT

AR-1003
(GRP-5501)

STEREO
SIDE A

ANGELA BOFILL

1. I TRY 5:35 (Angela Bofill) Roaring Fork Music/Purple Bull Music (BMI) 2. PEOPLE MAKE THE WORLD GO' ROUND 4:30 (Linda Creed & Thomas Bell) Assorted Music/Beelboy Music (BMI) 3. ANGEL OF THE NIGHT 4:55 (Bunny Hull & Jim Devlin) Brass Heart Music Co. (BMI) 4. RAINBOW CHILD (LITTLE PAS) 3:42 (Angela Bofill) Roaring Fork Music/Purple Bull Music (BMI)


ARRANGED AND CONDUCTED BY DAVE GRUSIN
PRODUCED BY DAVE GRUSIN AND LARRY ROSEN
FOR GRUSIN/ROSEN PRODUCTIONS

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ARISTA



"ANGEL OF THE NIGHT"

AR-1003

(GRP-5501)

STEREO

SIDE B

ANGELA BOFILL

- 1. WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) 3:28**
(Music: Jack Perricone Lyrics: Denise Utt) Roaring Fork
Music/Purple Bull Music (BMI)
 - 2. THE FEELIN'S LOVE 5:03**
(Angela Bofill) Roaring Fork Music/Purple Bull Music
(BMI)
 - 3. LOVE TO LAST 4:53**
(John Madden) Danvic
Publishing (BMI)
 - 4. THE VOYAGE 5:30**
(Angela Bofill)
Roaring Fork Music/Purple Bull Music (BMI)
- ARRANGED AND CONDUCTED BY DAVE GRUSIN**
PRODUCED BY DAVE GRUSIN AND LARRY ROSEN
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DELIGHTED MINT
Groove Thang feat.HANA

OTHER SIDE

1. Groove Thang feat.HANA (DELIGHTED MIX)

Words : DELIGHTED MINT / Music : MITSURU SHIMADA, B-BANDJ / Arrange : MITSURU SHIMADA

2. Groove Thang feat.HANA (B-MINT MIX)

Words : DELIGHTED MINT / Music : B-BANDJ, MITSURU SHIMADA / Arrange : B-BANDJ

Scrach : DJ JUN (DOPE WAXX Production)

3. Groove Thang feat.HANA (DELIGHTED MIX)

Instrumental



Splash down



THIS SIDE

1. TO YOU (Love from the sun MIX)

Words : DELIGHTED MINT / Music : GIORGIO CANCEMI / Remixed by JIVE TALK (From Splash down Production)

Chorus arrange : MITSURU SHIMADA / Guitar : MASAYUKI TERAKAWA

2. TO YOU

Words : DELIGHTED MINT / Music : GIORGIO CANCEMI, B-BANDJ / Arrange : B-BANDJ, MITSURU SHIMADA

Chorus arrange : MITSURU SHIMADA / Guitar : MASAYUKI TERAKAWA

3. TO YOU

Instrumental

All song featuring vocal & backing chorus HANA

Sound produced by B-BANDJ, MITSURU SHIMADA

33 1/3rpm / CASD-001 / Price : ¥1,400 TAX IN



RUDE BOY

KELLY

RECORDS

K.P.

SIDE B

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VERSION

Gold Disc



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**Dist. By:
V.P. Records
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
TEL: (718) 291-7058**



**(C)(P)1992
VPRD-969-A
Prod. By Fattis**

**TREAT ME LIKE A PRINCESS
MARCIA GRIFFITHS**

Mastered At V.P. By Paul Sheilds

ALL RIGHTS RESERVED

Gold Disc



**GOLD DISC
RECORDS**

Dist. By:
V.P. Records
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
TEL: (718) 291-7058



(C)(P)1992
VPRD-969-AA
Prod. By Fattis

IF I DIDN'T LOVE YOU

(Adapted)

GLEN RICKS

Mastered At V.P. By Paul Sheilds

ALL RIGHTS RESERVED



Penthouse

RECORDS

Produced by
D. Germain



Side A

Dist. by:

Riddim Int'l. Records Dist.

10600 N.W. 184th Terr.

Miami, Fl. 33157

Tel. (305) 378-2407

Fax: (305) 378-2408

Pub. Doncut Music

CHATTY MOUTH

(P. Barrett)

TONY REBEL

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Penthouse

RECORDS

Produced by
D. Germain



Dist. At:
Riddim Int'l. Records Dist.
10600 S.W. 184th St.
Miami, Fl 33157
Tel. (305) 378-2407
Fax: (305) 378-2408

VERSION MAFIA & FLUXY

All Rights Reserved



SIDE A

ARISE

ARISE

ARISE

SIDE B

ARISE

ARISE

ARISE

BLOOD YOUNG RECORDS 2960 LOWELL PLACE BETHLEHEM, PA 18017 (215) 867-9231



BLOOD YOUNG

SIDE A
45 RPM Stereo
Time: 3:49

Mix at:
H.C. and F
by Phillip Smart
Master at V.P. Records
by Paul Scott

Executive Producers:
Hezekiah Hunter &
Richard Fowlin
Distributed by:
V.P. Records
170-21 Jamaica Ave.
Queens, N.Y. 11423
(718) 291-7058

DOG HEART
(Written by Richard Fowlin)
MEGA MOUTH

Publisher:
Dog Heat Music ASCAP

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BLOOD YOUNG RECORDS 2960 LOWELL PLACE BETHLEHEM, PA 18017 (215) 897-3231



SIDE B
45 RPM Stereo
Time 3:49

Mix at:
H.C. and F
by Phillip Smart
Master at V.P. Records
by Paul Scott

Executive Producers:
Hezekiah Hunter &
Richard Fowlin
Distributed by:
V.P. Records
170-21 Jamaica Ave.
Queens, N.Y. 11423
(718) 291-7958

DOG DUB
(Written by Richard Fowlin)
MEGA MOUTH

Publisher:
Dog Heat Music ASCAP

Warning: Unauthorized reproduction of this recording is prohibited by law.

inchworm
records

45
rpm

Hello Lovers

Vanity Fair

this side **A**

1. My Girlfriend is a Guy Pirate
2. The Ribbon Moves
3. Birthday Suit

other side

4. A) Fall B) Fall Flora
5. Good News for People with Tiny Black Hearts
6. Mine, I've Always Liked the Sound of that Word
7. The Low Arms of Light

45
rpm

side
B



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THIS SIDE

- 1. Play Your Thing (4:04)**
S. Washington, B. Cardwell, R. Gray
- 2. Play Your Thing - Instrumental (4:04)**
S. Washington, B. Cardwell, R. Gray
- 3. Just a Little Bit (4:49)**
S. Washington, B. Cardwell, R. Gray, S. Matthews



HRC-4005-1

Produced by: Stephen C. Washington, The Fearless Leader for TFL
Executive Producer: Maurice Franklin
Published by: Youth at Risk/NYBC (BMI)
Art Director: Andrea S. Booth
Logo Design: Roderick Gray

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THAT SIDE



HRC-4005-1

1. **What's the Situation (4:26)**
S. Washington, B. Cardwell, R. Gray, M. Smith
2. **What You Ain't Down With (3:38)**
S. Washington, B. Cardwell, R. Gray, M. Smith, T. Wilcox, M. Adams
3. **What You Ain't Down With - Hood Mix (3:36)**
S. Washington, B. Cardwell, R. Gray, M. Smith, T. Wilcox, M. Adams
4. **Listen to the Gold (4:05)**
S. Washington, B. Cardwell

Produced by: Stephen C. Washington, The Fearless Leader for TFL
Executive Producer: Maurice Franklin
Published by: Youth at Risk/NYBC (BMI)
Art Director: Andrea S. Booth
Logo Design: Roderick Gray

times 3

typical

*12" mixes
radio edit
lp version*

*relationship
to get loose*

time

lp version

QdR
SOUND OF LOS ANGELES RECORDS



TIMES 3

33 1/3 RPM

STEREO

© 1991 Sony Music
Entertainment Inc.

ZAS 4436

XSS 04436A

- 1. TYPICAL RELATIONSHIP (Radio Edit) 3:44**
- 2. TYPICAL RELATIONSHIP (LP Version) 5:29**

-Z. Harmon-C. Troy-V. Davis- Special Versions From The Epic Records Release:
"TIMES 3" 75319/Produced by Zac Harmon and Christopher Troy/Recorded
and mixed at Our Own Studio, Los Angeles, CA/Mastered by Brian
Gardner at Bernie Grundman Mastering, Hollywood, CA/Publishers:
Welbeck Music/Gimme 1/2 Publishing (admin. by MCA Music
Publishing,) (a div. of MCA Inc.) (ASCAP)/Maniac
Psycho Publishing/Maschal Music/ATV Music
Leftover Soupped Mus (admin. by Music
Corp. of America Inc.) (BMI)

**DEMONSTRATION
NOT FOR SALE**

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QdR
SOUND OF LOS ANGELES RECORDS



TIMES 3

33 1/3 RPM

STEREO

© 1991 Sony Music
Entertainment Inc.

ZAS 4436

XSS 04436B

Time: 4:53

TIME TO GET LOOSE

-W. Crockett-T. Hatter-D. Johnson- Taken From The Epic Records Release:
"TIMES 3" 75319/Produced by Wes Crockett, Tee Hatter and Dennis
Joel/Recorded and mixed at Spark Productions, Oakland, CA
Mastered by Brian Gardner at Bernie Grundman Mastering,
Hollywood, CA/Publishers: Epic/Solar Songs Inc./Wes
World Music Publishing (BMI)

**DEMONSTRATION
NOT FOR SALE**

MANUFACTURED AND DISTRIBUTED BY CBS RECORDS INC./1801 CENTURY PARK WEST LOS ANGELES, CA.



10920 Wilshire Blvd.

Los Angeles, Calif.

SIDE 1

TR-2117

MECHANICAL MEMORIES

THE AUTHENTIC SOUND OF MECHANICAL MUSICAL REPRODUCING
INSTRUMENTS RECORDED AT THE BRITISH PIANO MUSEUM

1. Tango And Song (Fred Raymond) Antimitic-Clavistist Sinfonie-Jazz Piano (Upright) Model No. 9 circa 1920
 2. See The Conquering Hero Comes (Handel) Aeolian Orchestrille circa 1900
 3. Etude in D Flat (Liszt) Played By Mark Hambourg 1915 Recording Erard-Ampico Piano (Grand) circa 1926
 4. Roses Of Picardy (H. Wood, F. E. Weatherly) Violano Virtuoso circa 1904-1907
 5. Am I Blue? (H. Akst. G. Charlie) Hupfeld Piano (Vertical) (73 Note) circa 1910
 6. Moonlight On The Alster, Op. 60 (O. Petras. R. Stainforth) Welte Orchestrion circa 1890
 7. When Day Is Done (R. Katscher, B. G. de Silva) Played By Harvey Maddon, Steinway Duo-Art Grand Piano circa 1928
 8. Down South (Trad.) Imhof And Murkle Orchestrion circa 1900
- © 1979 Everest Records, Inc.



10920 Wilshire Blvd.

Los Angeles, Calif.

SIDE 2


TR-2117

MECHANICAL MEMORIES

THE AUTHENTIC SOUND OF MECHANICAL MUSICAL REPRODUCING
INSTRUMENTS RECORDED AT THE BRITISH PIANO MUSEUM

1. Under The Double Eagle (Wagner) Duet Played By Ernest Leith And Ralph Addison. Steinway-Duo-Art Grand Piano circa 1926 2. Rubinstein Two Step Inc. "Pretty Baby" (Jackson. Kahn. Van Alstyne) Popper 'Clarabella' Orchestra 3. My Fate Is In Your Hands (Razaf, Waller) Played By Victor Arden. Erard-Ampico Grand Piano circa 1926 4. Chant D'Amour Op. 31 (F. Dardla) Hupfield Phonoliszt Violina circa 1909-1912 5. Octave-Study Op. 740, No. 5 (Carl Czerny) Played By Josef Levinne Recorded 1911. Steinway-Welte Vertical Piano circa 1910 6. American Airs (Unknown) Imhof And Mukle Orchestra circa 1899 7. Arabesque No. 1 (Debussy) Played By Leo Pyschnoff Steinway-Welte Grand Piano circa 1922 8. Trees (Oscar Rasbach) Played By Jesse Crawford Wurlitzer Theatre Organ circa 1930

© 1979 Everest Records, Inc.


- 
1. Now You Want to Come Back Home (4:58)
Lead Vocal King Rossy
 2. Now You Want to Come Back Home (4:50)
"Instrumental"

Produced By King Ross & Danny Hardgrove
Arranged By
King Ross
© 1990

SIDE A
Speed 45

K&R
Records
1991

**King Rossy
&
D. Rock Company**

- 
1. Give Me Your Love (4:42)
Vocal King Ross, Rap D Rock
2. Give Me Your
Love (4:42)
"Instrumental"

Produced By King Ross & Danny Hardgrove
Arranged By
King Ross
©1990

SIDE B
Speed 45

K&R
Records
1991

**King Rossy
&
D. Rock Company**



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SHANICE

STEREO
33 1/3 RPM

3746310261
SIDE A

"I'M CRYIN' (ASCAP)"

(N.M. WALDEN, S. WILSON, S. DAKOTA)

- 1. RADIO EDIT 3:46**
- 2. LP VERSION 5:02**

PRODUCED AND ARRANGED BY: NARADA MICHAEL WALDEN
FOR PERFECTION LIGHT PRODUCTIONS
EXECUTIVE PRODUCERS: JHERYL BUSBY & NARADA MICHAEL WALDEN
A & R DIRECTION: VIDA SPARKS
LP VERSION APPEARS ON SHANICE'S
"INNER CHILD" ALBUM 374636319-2/4
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MFD. AND MKTD. BY MOTOWN RECORD CO. L.P. LOS ANGELES, CA 90028 U.S.A.



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SHANICE

STEREO
33 1/3 RPM

3746310261
SIDE B

"I'M CRYIN' (ASCAP)"

(N.M. WALDEN, S. WILSON, S. DAKOTA)

1. INSTRUMENTAL VERSION 5:02

PRODUCED AND ARRANGED BY: NARADA MICHAEL WALDEN
FOR PERFECTION LIGHT PRODUCTIONS

EXECUTIVE PRODUCERS: JHERYL BUSBY & NARADA MICHAEL WALDEN

A & R DIRECTION: VIDA SPARKS

© 1992, 1991 MOTOWN RECORD COMPANY, L.P.

MFD. AND MKTD. BY MOTOWN RECORD CO. L.P. LOS ANGELES, CA 90028-U.S.A.

Stereo 33 $\frac{1}{3}$ R.P.M.

BLACKBIRD

HERE TO STAY

Prod. & Arr. by Loughton 'Sarge' Sargeant
Exec. Prod.: Kenrick Sheen & Keith Preddie

Background Vocals:
Marge Lawrence, C. Allake Phillips,
Loughton 'Sarge' Sargeant

SIDE A



JOKER

RECORDS

YOU EH READY

(L. Sargeant)

© P Starnet Music Inc. (ASCAP)

YOU EH READY (Party Mix)

Distribution: Johnny Thomas
180-01 Linden Blvd., St. Albans, N.Y.
(718) 526-8200 / 8201

Dist. by Charlo Productions
(718) 978-7005 Fax: (718) 949-4466

Stereo 33 1/3 R.P.M.

BLACKBIRD

HERE TO STAY



JOKER

RECORDS

Prod. & Arr. by Loughton 'Sarge' Sargeant
Exec. Prod.: Kenrick Sheen & Keith Preddie

Background Vocals:
Marge Lawrence, C. Allake Phillips,
Loughton 'Sarge' Sargeant

SIDE B

SING FOR LOVE

(L. Sargeant)

© © Starnet Music Inc. (ASCAP)

SING FOR LOVE (Party Mix)

Distribution: Johnny Thomas
180-01 Linden Blvd., St. Albans, N.Y.
(718) 526-8200 / 8201

Dist. by Charlo Productions
(718) 978-7005 Fax: (718) 949-4466



T O N I B A S I L

A

**RAZOR
&
TIE**

7930180750-1

1. "BACK TO THE FUTURE" CLUB MIX*

(6:03)

2. RADIO REMIX*†

(3:29)

© & © 1999 RAZOR & TIE ENTERTAINMENT, LLC.
REMIXES PRODUCED BY JASON NEVINS FOR
NEVCO PRODUCTIONS COURTESY OF
SONY MUSIC ENTERTAINMENT (GERMANY) GMBH

*REMIXED AND REPRODUCED BY JASON NEVINS
FOR NEVCO PRODUCTIONS INC.

† CRAIG BEVAN EDIT



T O N I B A S I L

B

**RAZOR
& TIE**

7930180750-1

3. "KILLA KLUB" MIX
(6:16)**

4. "KILLA KLUB" DUB
(6:04)**

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REMIXES PRODUCED BY JASON NEVINS FOR
NEVCO PRODUCTIONS COURTESY OF
SONY MUSIC ENTERTAINMENT (GERMANY) GMBH

**REMIXED AND REPRODUCED BY JASON NEVINS
AND DJ STROBE
FOR NEVCO PRODUCTIONS INC.

Sir Peter

SIDE A
PM-002

Produced by
PETER MILTON
259 East 46 Street
New York, N.Y.
(718) 773-2633



Recorded at
Kingston Studio
Mastered at Don-One
by Anthony Wright

HARD FI A MAN KEEP ONE WOMAN

PAUL CLARK
(PILOT)

Sir Peter

SIDE B
PM-002

Produced by
PETER MILTON
259 East 46 Street
New York, N.Y.
(718) 773-2633



Recorded at
Kingston Studio
Mastered at Don-One
by Anthony Wright

VERSION

EX-IT

Traxx

R A F A ' H



7 28366 20011 6

PART#ET-2001

SIDE A

33 1/3 RPM

Dist. By: I.R.S.

PH.: (305) 883-7881

FAX: (305) 883-7883

**ARE YOU THE ONE
CLUB MIX
RADIO
INSTRUMENTAL**

Written by Rafael C. Bertran

Produced by Daniel Piseno and Rafael C. Beltran
for Dangerous Productions.

Arranged and Engineered by Daniel Pisero
and Rafael C. Bertran
Executive Producers

Jorge Garcia and Jorge Suarez

Special thanks to God, Michael Gomez,
J.R. Morales, Jay Ortiz, and
Dario Moreno

EX-IT

Traxx

R A F A ' H

PART#ET-2001
SIDE B

33 1/3 RPM
Dist. By: I.R.S.
PH.: (305) 883-7881
FAX: (305) 883-7883

**ARE YOU THE ONE
EXTENDED CLUB
THE "DANGERREOUS" MIX**

Written by Rafael C. Bertran
Produced by Daniel Piseno and Rafael C. Beltran
for Dargerous Productions.
Arranged and Engineered by Daniel Pisero
and Rafael C. Bertran
Executive Producers
Jorge Garcia and Jorge Suarez
Special thanks to God, Michael Gomez,
J.R. Morales, Jay Ortiz, and
Dario Moreno

OM-180SV

COLETTE

WHAT WILL SHE DO FOR LOVE

om

SIDE A

KASKADE'S BIG ROOM MIX
KASKADE'S MORE LOVE MIX

PROMO ONLY

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OM-180SV

COLETTE

WHAT WILL SHE DO FOR LOVE



SIDE B

ANDY CALDWELL'S ELECTRIC MIX
KEN OF ECB'S SUB DUB MIX

PROMO ONLY

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J. R. Records

**SIDE 1
LB-1**

**STEREO
45 RPM**

A.I.D.S.

~ "BLINKY"

(Acklyn Higgins)

**Arranged by F. McIntosh
Accompanied by Clymax**

**Distributed by
J & M RECORDS
9401 Church Ave.
Brooklyn, N.Y.**

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J. R. Records

**LB-1
SIDE 2**

**STEREO
45 RPM**

WINDING

"BLINKY"

(Acklyn Higgins)

**Arranged by F. McIntosh
Accompanied by Clymax**

**Distributed by
J & M RECORDS
9401 Church Ave.
Brooklyn, N.Y.**

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R.KELLY

STEREO
33 1/3 RPM

Side A
JDAB-42947-1
FOR PROMOTIONAL
USE ONLY

FEELIN' ON YO BOOTY - The Remixes

- | | |
|--------------------------------------------------|------|
| 1. Hypnosis Mix | 3:17 |
| 2. Dirty South Mix featuring Boo & Gotti - Clean | 3:58 |
| 3. Hypnosis Mix - Instrumental | 3:17 |

Produced, Written and Arranged by R. Kelly

Zomba Songs Inc./R. Kelly Publishing, Inc. (adm. by Zomba Songs Inc.) (BMI)

Mastered by Chaz Harper at Battery Mastering (New York, NY)

Album version of "Feelin' On Yo Booty" from R. Kelly's album TP-2.COM

(01241-41705-2/4) on Jive CDs, tapes

AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION

© 2000 & © & © 2001 Zomba Recording Corporation



R.KELLY

STEREO
33 1/3 RPM

Side B
JDAB-42947-1
FOR PROMOTIONAL
USE ONLY

FEELIN' ON YO BOOTY - The Remixes

- | | |
|---------------------------------------------------|------|
| 1. Dirty South Mix featuring Boo & Gotti - Street | 3:58 |
| 2. Album Version* | 4:05 |
| 3. Album Version - Instrumental* | 4:05 |

Produced, Written and Arranged by R. Kelly

Zomba Songs Inc./R. Kelly Publishing, Inc. (adm. by Zomba Songs Inc.) (BMI)

Mastered by Chaz Harper at Battery Mastering, NYC

**Masterd by Herb Powers at Powers House Of Sound (New York, NY)*

Album version of "Feelin' On Yo Booty" from R. Kelly's album *TP-2.COM*

(01241-41705-2/4) on Jive CDs, tapes

AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION

© 2000 & © & © 2001 Zomba Recording Corporation

Henry Newton

Miracle

RECORDS

33 1/3 RPM

6:37

(305)238-5988

SIDE (A)

MN 55555

© Henry Newton Pub.

(BMI)

© 1986

The Healthy Fatso

(Henry Newton)

Produced, Arranged & Composed by: HENRY NEWTON

Executive Producer: Richard Gerstein

Engineer: Greg Stefani At Sound Shine Studios

Mix Consultant: Allen Johnston

Rapper: Jerry Jarvis

Henry Newton

DISCOS

Milagros

33 1/3 RPM

6:37

(305)238-5988

LADO (1)

MN 55555

© Henry Newton Pub.
(BMI)

© 1986

Gordo Saludable

(Henry Newton)

Escrito Y Producido Por: HENRY NEWTON

Productor Ejecutivo: Richard Gerstein

Ingeniero: Greg Stefani

En Sound Shine Studios

"The Finest in Recorded Jazz Music"



(12-JSLP-79)
STEREOPHONIC

JS-40
(PRP-4508-1)

THE AL CAPONE MEMORIAL JAZZ BAND

1. 1919 RAG
2. AUNT HAGAR'S BLUES
3. ROYAL GARDEN BLUES
4. SUMMERTIME WALTZ
5. YAMA YAMA MAN

HIGH FIDELITY LONG PLAYING 33 1/3

MICROGROOVE RECORDING - JAZZOLGY RECORDS-PARK RIDGE, N.J.

"The Finest in Recorded Jazz Music"



(12-JSLP-80)
STEREOPHONIC

JS-40
(PRP-4508-2)

THE AL CAPONE MEMORIAL JAZZ BAND

1. WHEN MY DREAMBOAT COMES HOME
2. ALCOHOLIC BLUES
3. WHO'S AFRAID OF ELLIOT NESS?
4. CHIMES BLUES
5. MY HONEY'S LOVIN' ARMS

HIGH FIDELITY LONG PLAYING 33 $\frac{1}{3}$

MICROGROOVE RECORDING - JAZZ

RECORDS - PARK RIDGE, N.J.

Liberty

VIKKI CARR
"The Best Of Vikki Carr"

© 1972 Liberty
Records, Inc.

Side 1
LN-10108



- 1. IT MUST BE HIM • 2:48**
(G. Becaud—M. David) Les Editions Le Rideau Rouge S.D.R.M.
- 2. FOR ONCE IN MY LIFE • 2:51**
(R. Miller—O. Murden) Jobete Music Co., Inc. ASCAP
- 3. SHE'LL BE THERE • 2:35**
(Mack David) Harry Von Tilzer Music Publishing Company
(c/o The Welk Music Group) ASCAP
- 4. SUNDAY MORNIN' COMIN' DOWN • 3:45**
(Kris Kristofferson) Combine Music Corp. BMI
- 5. THE LESSON • 2:28**
(Mack David) Harry Von Tilzer Music Publishing Company
(c/o The Welk Music Group) ASCAP

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Liberty

VIKKI CARR "The Best Of Vikki Carr"

©1972 Liberty
Records, Inc.



Side 2
LN-10108

1. WITH PEN IN HAND • 3:55

(Bobby Goldsboro) Unart Music Corp./Bobby Goldsboro Enterprises BMI

2. CAN'T TAKE MY EYES OFF YOU • 3:10

(B. Crewe—B. Gaudio) Saturday Music, Inc./Seasons Four Music Corp. BMI

3. YOU DON'T HAVE TO SAY YOU LOVE ME • 2:32

(Jo Che No Vivo) (Sesza Te)

(V. Wickham—Donaggio—Pallavicini—

S. Napier—Bell) Miller Music Corp. ASCAP

4. CUANDO CALIENTA EL SOL • 3:14

(Love Me With All Your Heart)

(C. Rigual—M. Rigual—S. Skylar—C. Martinoli)

Peer International Corp. BMI

5. I WILL WAIT FOR YOU • 2:28

(N. Gimbel—M. Legrand)

Vogue Music/Jonware Music Corp.

(c/o The Welk Music Group) BMI

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GRUPO TAMBO

Definitivamente Tambo

Produced by:
Ralph Cartagena

RCSLP2078
Series 00998

Lado A
33 1/3 RPM
STEREO
1991

1. LA CHUPETA 4:16
(Confesor Rosario)
2. ANAISA Y BELIE 3:48
(Carlos Grendall)
3. LA MULATA 3:57
(Carlos Grendall)
4. QUE BUENO ES BEBER 3:50
(Carlos Grendall)

COMBO RECORD PRODUCTIONS 889 10TH AVENUE N.Y.C. 10019



GRUPO TAMBO

Definitivamente Tambo

Produced by:
Ralph Cartagena
RCSLP2078
Series 00998

Lado B
33 1/3 RPM
STEREO
1991

1. DE FIESTA CON MUJERES 3:33
(Carlos Grendall)
2. EL PEGAO 4:24
(D.R.)
3. LA CHERCHA 4:11
(Melvin Rafael)
4. LA PESADILLA 3:33
(José Mendoza)

COMBO RECORD PRODUCTIONS 889 10TH AVENUE N.Y.C. 10019

SOUNDCRAFT

RECORDS



GLENN MILLER
AND HIS ORCHESTRA

CHESTERFIELD
April 3, 1940
CAFE ROUGE
November 4, 1940

LP-1010

SIDE-1

THE WOODPECKER SONG
SWEET AND LOVELY
SIERRA SUE
THE VERY THOUGHT OF YOU
BLUE EVENING
TIGER RAG

INTERVIEWS
November 4-1940
MIDNIGHT ON THE NILE

SOUNDCRAFT

RECORDS

+++++
GLENN MILLER
AND HIS ORCHESTRA

CAFE ROUGE
November 4, 1940

LP-1010

SIDE-2

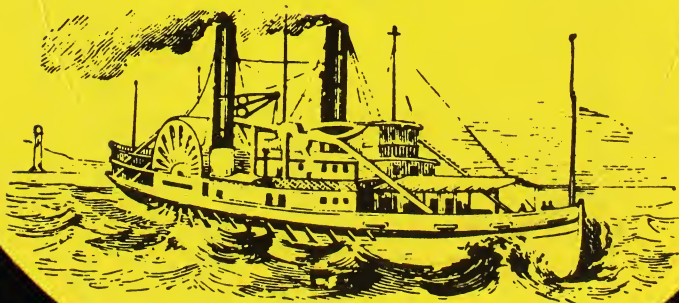
SHADOWS ON THE SAND
FRESH AS A DAISY
YESTERTHOUGHTS
SOLID AS A STONEWALL JACKSON
ISN'T THAT JUST LIKE LOVE
I DREAMT I DWELT IN HARLEM
SLUMBER SONG

ORIGINAL
FILM
PRODUCTIONS



Show Boat

IRENE DUNNE
CHARLES WINNINGER
PAUL ROBESON
HELEN MORGAN
HELEN WESTLEY
HATTIE McDANIELS



ORIGINAL
FILM
PRODUCTIONS



vertinge
Ne Plus Ultra 2004 B

Give Out, Sisters

THE ANDREWS SISTERS
GRACE MacDONALD
DAN DAILEY, JR.
CHARLES BUTTERWORTH
WALTER CATLETT





A

BALANCE

U Wanna Dance / Tu Quieres Valar

- 1- Album Version
- 2. Inst. Version
- 3. Acc. Version

11603 Lima Dr., Houston, Tx 77099 • Tel.: 832 - 687 - 1181



B

BALANCE

Ugotta Letcha Go

- 1- Album Version
2. Inst. Version
3. Acc. Version

Puerto Rico

4. Album Version

11603 Lima Dr., Houston, Tx 77099 • Tel.: 832 - 687 - 1181

GOLD
KEY



PRESSING MY WAY

Mrs. Katie Sankey
and
The W. J. Sankey Family

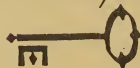
SIDE ONE
GKE-0004

Produced by:
William Sankey, Jr.
For Sankey Family
Productions

1. BATTLE HYMN OF THE REPUBLIC - Public Domain
Solo by Katie Sankey
2. STAND FIRM - Written by William Sankey, Jr./BMI
Solo by Charlie S. Sankey, Sr.
3. I'VE WASTED TOO MUCH TIME - Written by
William Sankey, Jr./BMI/Solo by Therofee G. Sankey
4. GOD ALWAYS - Public Domain
Solo by Katie Sankey
5. BEAMS OF HEAVEN - Public Domain
Solo by Katie Sankey

P.O. Box 54701 — Atlanta, Georgia 30308

GOLD
KEY



PRESSING MY WAY

Mrs. Katie Sankey
and

The W. J. Sankey Family

SIDE TWO
GKE-0004

Produced by:
William Sankey, Jr.
For Sankey Family
Productions

1. PRESSING MY WAY - Public Domain
Solo by Katie Sankey
2. HOLD ON - Written by Jacqueline Sankey-Harville/BMI
Solo by Jacqueline Sankey-Harville
3. GIVE ME THE STRENGTH LORD - Written by
William Sankey, Jr., Therofee G. Sankey/BMI
Solo by William Sankey, Jr.
4. JESUS WILL DELIVER ME - Written by William
Sankey, Jr./BMI/Solo by William Sankey, Jr. and
Therofee G. Sankey

P.O. Box 54701 — Atlanta, Georgia 30308

A

QUALITY CONTROL (CLEAN)

QUALITY (INSTRUMENTAL)

QUALITY (ACADELLA)

0694973301



Contains excerpts from "One Less Dick" and "Second Show" written by Clarence Reid, published by Ah!-Nana Music. Featuring samples from the Blowfly recordings "One Less Dick" and "Second Show" produced under license from Rhino Records by arrangement with Warner Special Products and EMI Records UK.

B

TWELVE (CLEAN)
TWELVE (DIRTY)
TWELVE (INSTRUMENTAL)

94

0694973301



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LONDON

LONG PLAYING

MADE IN ENGLAND

full frequency range recording

Recorded under the auspices of
THE JEWISH CHRONICLE, London

NO. 1 LLP.123—A

SACRED SERVICE (Ernest Bloch)

(Avodath Hakodesh) (English text by David Stevens)

Pt. 1 MEDITATION (Mah Tovu)

Pt. 2 SANCTIFICATION (Kedushah)

(DOROTHY BOND—Soprano; DORIS COWAN—Contralto)

Pt. 3 SILENT DEVOTION (and Response)

TAKING THE SCROLL FROM THE ARK (Interlude)

MARKO ROTHMÜLLER—Bass-Baritone

with THE LONDON PHILHARMONIC CHOIR

Chorus Master: Frederick Jackson

THE LONDON PHILHARMONIC

ORCHESTRA

Conductor: ERNEST BLOCH

(ARL.192)

UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



LONDON

LONG PLAYING

MADE IN ENGLAND

full frequency range recording

Recorded under the auspices of
THE JEWISH CHRONICLE, London

NO. 2 LLP.123—B

SACRED SERVICE (Ernest Bloch)

(Avodath Hakodesh) (English text by David Stevens)

Pt. 4 RETURNING THE SCROLL TO THE ARK
(DOROTHY BOND—Soprano; DORIS COWAN—Contralto)

Pt. 5 ADORATION (Vaanachnu)

(DOROTHY BOND—Soprano)

BENEDICTION :

MARKO ROTHMÜLLER—Bass-Baritone
with THE LONDON PHILHARMONIC CHOIR

Chorus Master : Frederick Jackson

THE LONDON PHILHARMONIC

ORCHESTRA

Conductor : ERNEST BLOCH

(ART.193)

UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

PRODUCED BY M. J. A.



GREAT RECORDINGS OF THE CENTURY

ELENA GERHARDT

SIDE 1
SPEED 33 1/3

COLH 142
12XEA-X-102531

HUGO WOLF SONGS

- (a) Bagdioning
- (b) Lied vom Winde
- (c) Auf einer Wanderung
- (d) Heimweh
- (e) Rat einer Alten
- (f) Das verlassene Mägdlein
- (g) Gesang Weylas
- (h) Das Ständchen

RECORDED: 1931

*Recorded in England and Germany
Manufactured in U.S.A.*

MADE IN U.S.A.



GREAT RECORDINGS OF THE CENTURY

ELENA GERHARDT

SIDE 2
SPEED 33 $\frac{1}{2}$

COLH 142
(2XEA-X-10254)

HUGO WOLF SONGS

- (a) Herz, was trägt der Boden hier
- (b) Nun wand're Maria
- (c) Die ihr schwebt
- (d) Ach, das Knaben Aug
- (e) Wenn du zu dem Bäumen gehst
- (f) In dem Schatten meiner Locken
- (g) Auch kleine Dinge
- (h) - (1) Ihr jungen Leute
- (2) Du denkst mit einem Fädchen
- (3) Mein, junger Mann
- (i) Und steht ihr früh

RECORDED: 1931

Recorded in England and Germany
Manufactured in U.S.A.



Heart Warming

HAPPINESS IS THE DOWNINGS

33-1 3 RPM

Side 1

STEREO

HWS-3069

Z4RS-6426

1. City Of Gold - Cohron Dimension SESAC 3:41
2. The Old Rugged Cross Made The Difference -
Gaither Gaither SESAC 2:47
3. Laying Up Treasures - Cohron Dimension SESAC 2:05
4. If That Isn't Love - Rambo/Heartwarming BMI 3:32
5. Mine For The Asking
Akers/Manna BMI 2:50
6. Exactly What I Need
Chambers/Rambo
BMI 4:35

The Benson Co. * 136 Fourth Ave. N. * Nashville, Tenn.



Heart Warming

HAPPINESS IS THE DOWNINGS

33-1/3 RPM
Side 2
STEREO

HWS-3069
Z4RS-6427

1. A Great, Great Day - Anderson/Moss Rose BMI 2:24
2. He Will Provide - McGuire/Horizon SESAC 2:57
3. More Than Enough
Mercer/Benson ASCAP 2:57
4. Nailing My Sins To His Cross
Mercer/Benson ASCAP 2:20
5. Are You Tired?
Hedglin/Dimension SESAC 2:50
6. Happiness
Gaither/Gaither
SESAC 3:50

The Benson Co. * 136 Fourth Ave. N. * Nashville, Tenn.



" 16 Super Exitos "
BILLO'S CARACAS BOY'S VOL I

DM-70103

Licensed from:
El Disco De
Moda C.A.

© 1985

SIDE-A
Stereo

33 1/3 RPM

- 1.-LA MADRUGADA (A. Perdomo) 2:39
- 2.-ERES TODO EN MI VIDA (Luis Rivera) 2:59
- 3.-OJO PELAO (Kuroky Sanchez) 2:27
- 4.-EL SABANERO (Lydia Handel) 2:27
- 5.-LAS PILANDERAS (José Barros) 3:10
- 6.-CARACAS VIEJAS (B. Frometa) 2:47
- 7.-CAMINITO DE GUARENAS (B. FROMETA) 3:04
- 8.-GUARACHANDO (B. Frometa) 3:01

MANUFACTURED & DISTRIBUTED BY: SONOTONE MUSIC CO. 4380-N.W. 128 ST. OPA-LOCCA, FL. 33054



" 16 Super Exitos "
BILLO'S CARACAS BOY'S VOL I

DM-70103

Licensed from:
El Disco De
Moda C.A.

© 1985

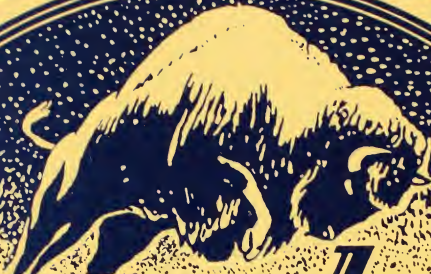
SIDE-B

Stereo

33 1/3 RPM

- 1.-SE VA EL CAIMAN (José M. Peñaranda) 2:58
- 2.-CUMANA (Freddy Coronado) 2:09
- 3.-ROSA (Roberto Lambrano S.)
- 4.-SEGUIRE SIN TI (Juan P. Miranda) 2:13
- 5.-SON DEL CARNAVAL (Brillo Frometa) 2:44
- 6.-AMARRAS (Marchisio/Santiago) 3:07
- 7.-EL DISCO RAYAO (N. Chapuseaux) 2:48
- 8.-MI NOVIA DE NAIGUATA (B. Frometa)

MANUFACTURED & DISTRIBUTED BY: SONOTONE MUSIC CO. 4380-N.W. 128 ST. OPA-LOCCA, FL. 33054



bison bop

GEMA

LC 8958

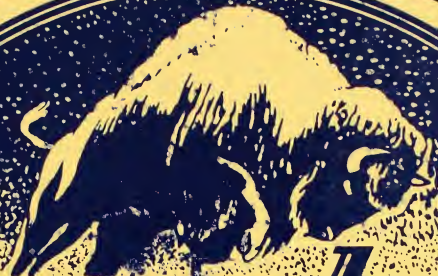
Bb-LP 2025
Side A MONO

THE BOP THAT NEVER STOPPED . . . Vol. 21

1. **TICK TOCK** - Bob Callaway
2. **SALLY ANN** - Bobby Wayne
3. **STAMPEDE** - Harry Lee
4. **PIN BALL BABY** - Harry Lee
5. **WAR PAINT** - Bobby Wayne
6. **CHEROKEE ROCK** - Chuck Wheeler

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bison bop

GEMA

LC 8958

Bb-LP 2025
Side B MONO

THE BOP THAT NEVER STOPPED . . . Vol. 21

1. ROCKIN' ON A REINDEER - Harry Lee
2. KISS AN ESKIMO - Harry Lee
3. WHATS THE MATTER WITH ME - Bob Callaway
4. LOVE ME, LOVE ME, LOVE ME - Ed Faucett
5. SHE'S GONE Pedigo Bros.
6. WRONG LINE - Kenny Owens

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DEE-JAY SCHAFFLATTEN GMBH · PO-BOX 550269 · 2 HAMBURG 55 · W.GERMANY



**DANCE CARAVAN
SHOW TUNES**

**HLPS-4325
STRIPES 80T**

**SIDE A
33 $\frac{1}{3}$ RPM**

- 1. TAP-SICORE 1:49**
- 2. STEPPIN' TO STARBOARD 1:42**
- 3. CHIMES IN TIME 2:09**
- 4. I'M A CLOUD 2:27**
- 5. PRETTY PIROUETTE 2:07**



**DANCE CARAVAN
SHOW TUNES**

**HLPS-4325
STRIPES 80T**

**SIDE B
33 $\frac{1}{3}$ RPM**

- 1. GUESS WHAT 1:55**
- 2. LOOK EVERYBODY I'M DANCING 1:48**
- 3. TINY TUTU TOTS 1:53**
- 4. TINY TOES 1:43**
- 5. BABY BALLERINA 2:44**



**DANCE CARAVAN
SHOW TUNES**

**HLPS-4326
STRIPES 80T**

**SIDE A
33⅓**

1. IT HAD TO BE YOU — G. Kahn, I. Jones 1:45
2. SOMEWHERE OVER THE RAINBOW —
H. Arlen 2:48
3. SUMMER WALTZ 2:39
4. DANCE OF THE COOLIES 1:36
5. GRAND WALTZ 5:51



**DANCE CARAVAN
SHOW TUNES**

**HLPS-4326
STRIPES 80T**

**SIDE B
33 $\frac{1}{3}$**

- 1. COME DANCE WITH ME — S. Cahn,
J. Van Heusen 1:48**
- 2. ROBERT E. LEE — L. W. Gilbert, L. F. Muir 3:06**
- 3. SPRING DANCE 2:17**
- 4. DANCE OF THE JUGGLERS 1:23**
- 5. PAQUITA VARIATION 1:37**

OFFICIAL

Side
1

SPA

33¹/₃

3020

JIMMY RUSHING **I-WANT-A-LITTLE-GIRL**

1. MY BABY'S BUSINESS (J. Rushing) 2:50
2. JIMMY'S ROUND THE CLOCK BLUES (J. Rushing) 3:10
3. THURSDAY BLUES (René - Bentley) 2:47
4. GOOD MORNIN' BLUES (Basie - Durham - Rushing) 3:07
5. I'VE GOT TO HAVE YOU THAT'S ALL (René - Ellison - René) 2:33
6. I-WANT-A-LITTLE-GIRL (Moll - Mencher) 3:06
7. I'M SO LONELY (Washington - Vance) 2:35
8. GO GET SOME MORE YOU FOOL (Williams - Rushing) 3:00

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OFFICIAL

Side
2

SPA

33 $\frac{1}{3}$

3020

JIMMY RUSHING **I-WANT-A-LITTLE-GIRL**

1. **HI-HO-SYLVESTER** (Gonzales - Williams) 2:33
2. **THE WAY I FEEL** (Clayton - Rushing) 2:58
3. **IN THE MOONLIGHT** (Rushing - Glover) 2:25
4. **SHE'S MINE, SHE'S YOURS** (Rushing - Glover) 2:12
5. **WHERE WERE YOU?** (Rushing - Glover) 2:50
6. **SOMEBODY'S SPOILING THESE WOMEN** (Rushing - Lewis) 2:35
7. **MY LAST AFFAIR** (H. Johnson) 2:28
8. **BABY, DON'T TELL ON ME** (Rushing - Basie - L. Young) 2:22

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CHERVONA

- 2:58 ФІОЛКА
- VIOLET
- 4:35 АКВАРЕЛЬ
- WATERCOLORS
- 2:42 ПІСНЯ ЛЮБОВІ
- A SONG FOR LOVE
- 3:36 ЛЕГІТЬ НІМ ЧАЙКИ
- SEAGULLS
- 4:01 НЕЗАБУТНА ЛЮБОВ
- UNFORGETTABLE LOVE
- 2:41 ...І З СИРОМ ПИРОГІ
- PYROGY WITH CHEESE

СІРП 1А

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KALYNA

СЕРВОНА

СЕРВОНА

3:36 ЧАРІВНА ДІВЧИНА
- ENCHANTING GIRL

3:26 ПОСЛУХАЙ, ДІВЧИНО
- LISTEN, MY BELOVED

2:55 БАНДУРИСТЕ, ОРЛЕ СІЗЬМИ
- PLAY, BANDURA PLAYER

2:53 ПРОЩАННЯ
- FAREWELL

2:46 ЛЮБИШ, ЧИ НЕ ЛЮБИШ?
- DO YOU LOVE...?

СКР 18

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КАКУРА

HECHO EN GUATEMALA POR FONO INDUSTRIAS DE CENTROAMERICA

MOSAICO BAILABLE

1,979

SF-78216
33 1/3 RPM
ESTEREO
P.1978



CHECHA Y SU

I N D I A M A Y A

Cantan: Vicente, Carlos, Ludwin, Rafael y Fidel
Arreglos y Dirección: César Augusto Gálvez

MF-78586-1

EL VALOR PAGADO POR ESTE DISCO NO AUTORIZA SU USO COMERCIAL

HECHO EN GUATEMALA POR FONO INDUSTRIAS DE CENTROAMERICA

MOSAICO BAILABLE

1,979

SF-78216
33 1/3 RPM
ESTEREO
P.1978



CHECHA Y SU

I N D I A M A Y A

Cantan: Vicente, Carlos Ludwin, Rafael y Fidel
Arreglos y Dirección: César Augusto Gálvez

MF-78586-2

EL VALOR PAGADO POR ESTE DISCO NO AUTORIZA SU USO COMERCIAL

• HIGH FIDELITY. •

CHESS

WILLIE MABON
BLUES ROOTS

SIDE 1

ALL RIGHTS
RESERVED

GCH 8099

S.I.A.E.
STEREO

1. I DON'T KNOW (W. Mabon) 3'02"
2. BEGGAR OR BANDIT (W. Mabon) 2'42"
3. YOU'S A FOOL (W. Mabon) 2'23"
4. MONDAY WOMAN (W. Mabon) 2'51"
5. WILLIE'S BLUES (W. Mabon) 3'02"
6. SOMEDAY YOU GOTTA PAY (W. Mabon) 2'40"
7. POISON IVY (W. Mabon) 2'50"

Made in Italy by GREEN LINE RECORDS

• chess recording corp., chicago

LONG PLAYING 33 $\frac{1}{3}$ RPM

• UNBREAKABLE •

• HIGH FIDELITY. •

CHESS

WILLIE MABON
BLUES ROOTS

SIDE 2

ALL RIGHTS
RESERVED

GCH 8099

S.I.A.E.
STEREO

1. I'M MAD AT YOU (W. Mabon) 2'20"
2. LONELY BLUES (W. Mabon) 2'50"
3. I'M TIRED (W. Mabon) 2'41"
4. HE LIED (W. Mabon) 2'52"
5. KNOCK ON WOOD (W. Mabon) 2'21"
6. WHY DID IT HAPPEN TO ME (W. Mabon) 2'49"
7. SEVENTH SON (W. Mabon) 2'51"

Made in Italy by GREEN LINE RECORDS

• LONG PLAYING 33 1/3 RPM •
chess recording corp., chicago

UNBREAKABLE •

nervous NEW YORK

45 rpm Stereo

NE 20534 Side A

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0 9101-20534-1 2

GLOBAL SOUL FEATURING NATALIA WHEN WE SING CLUB MIX 8:25

Written by Mike Rizzo, Josh Harris, Natalia
De La Cruz. Produced by Mike Rizzo &
Josh Harris. Two Twenty Four Music, Inc.
A&R: Kevin Williams. Executive
Producer: Mike Weiss



nervous NEW YORK

45 rpm Stereo
NE 20534 Side B
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GLOBAL SOUL FEATURING NATALIA WHEN WE SING

DUB 6:48

Written by Mike Rizzo, Josh Harris, Natalia
De La Cruz. Produced by Mike Rizzo &
Josh Harris. Two Twenty Four Music, Inc.
A&R: Kevin Williams. Executive
Producer: Mike Weiss



